

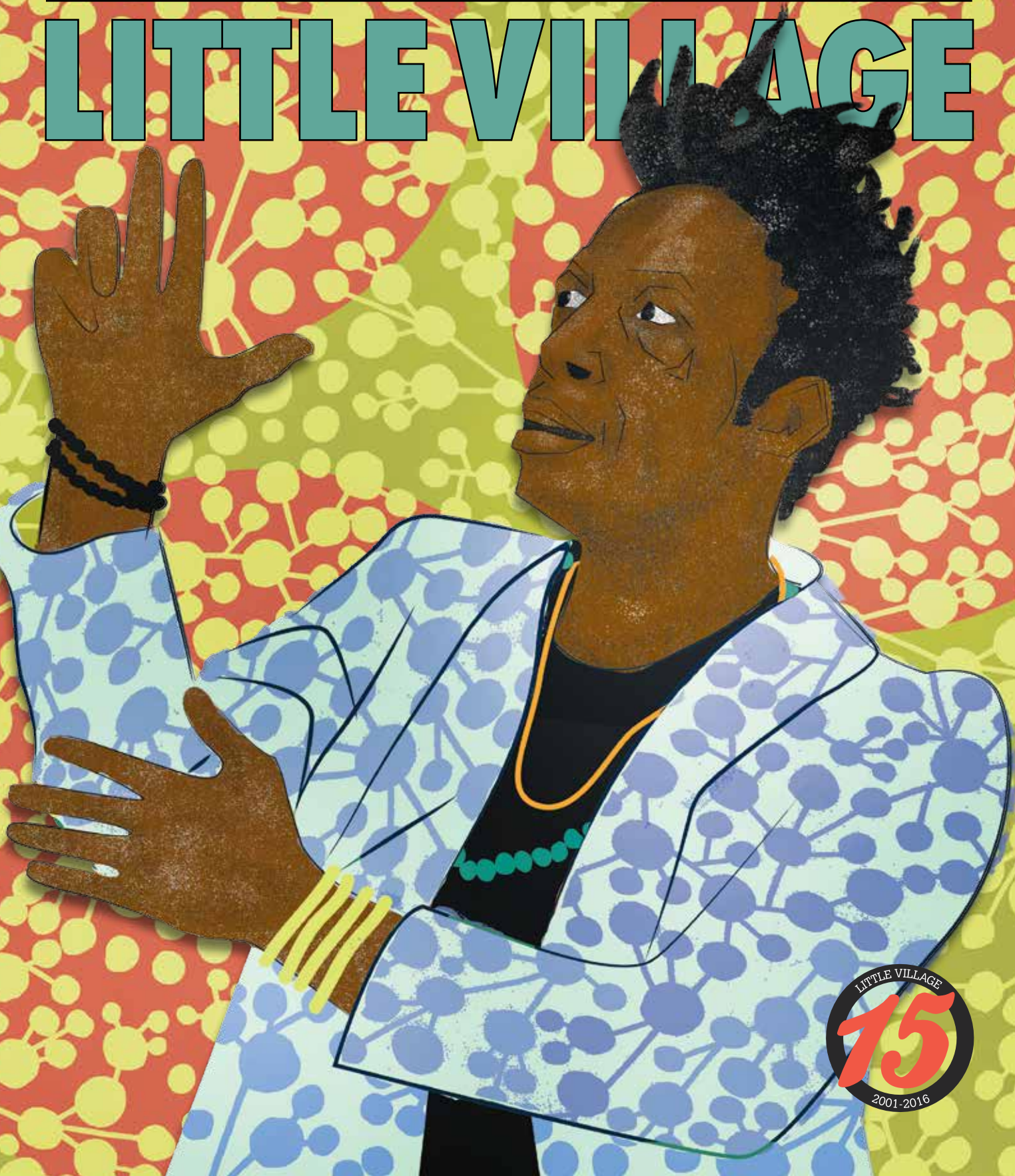
VOL. 20: ISSUE 196

A L W A Y S F R E E

APRIL 6 - 19, 2016

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VOL. 20 | ISSUE 196
APRIL 6 - 19, 2016

STAFF

Publisher | Matthew Steele
Publisher@LittleVillageMag.com
News & Culture Editor | Lucy Morris
Lucy@LittleVillageMag.com
Digital Director | Drew Bulman
Web@LittleVillageMag.com
Art Director | Jordan Sellergren
Jordan@LittleVillageMag.com
Arts Editor | Genevieve Heinrich
Genevieve@LittleVillageMag.com
Photo Editor | Adam Burke
Adam@LittleVillageMag.com
Production Manager | Erin McMeen
Erin@LittleVillageMag.com
Community Manager | Simeon Talley
Simeon@LittleVillageMag.com
Distribution Manager | Trevor Lee Hopkins
Distro@LittleVillageMag.com
Venue Account Manager | Joshua Preston
Joshua@LittleVillageMag.com
Advertising | Ads@LittleVillageMag.com
Listings | Calendar@LittleVillageMag.com

CONTRIBUTORS

Cecil Adams, Rachel Z. Arndt, Thomas Dean,
Laura Ferris, Sean Preciado Genell, Heather 'Byrd'
Roberts, Chuck Shepherd, Casey Wagner, Kent
Williams

IMAGERY

Josh Carroll, Cheryl Graham, Brock Muench, Greta Songe

SUBMISSIONS

Editor@LittleVillageMag.com

DISTRIBUTION REQUESTS

Distro@LittleVillageMag.com

CREATIVE SERVICES

Creative@LittleVillageMag.com

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Nate Kaeding looks forward through
the lens of history.

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CRUMBS OF WISDOM

The 'Ghost World' and 'Bad Santa'
director turns his eye to ag-gag.



COVER
by Greta Songe

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ELEMENTAL ARTISTRY

The building blocks of Saul Williams' greatness.

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Little Village is an independent, community-supported news and culture publication based in Iowa City. Through journalism, essays and events, we work to improve our community in the Iowa City, Coralville and Cedar Rapids area according to a few core values: environmental sustainability, affordability and access, economic and labor justice, racial justice, gender equity, quality healthcare, quality education and critical culture.

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TINY BEAUTIFUL THINGS

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EDITORS' LETTER

THE TIME FOR MISSION CREEK is upon us. There's a good chance that, by the time you read this, you'll already have caught a few shows. Its midweek kick-start is not for the faint of heart. If you experience a festival like this in full, you will be tired: blessedly, joyfully tired.

Take a break! Rest. In these pages, you'll find a compelling argument from Thomas Dean for the value of returning to your comfort zone to recharge. In our cover story, actor, rapper and poet Saul Williams explores the nature of time, and how we have more of it than we're led to believe.

Filmmaker Terry Zwigoff shows that it's possible to be and stay at the top of your game even with only five films after 30 years. And visiting writer Lydia Davis answers important questions about the beauty of the brief and the fleeting: captured dreams, essays, short stories and poems that sing.

It is your story, your festival, your work and your life that gets you there. Be kind to yourself. Soak up the spring weather (where applicable), nourish your soul and bloom.

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Looming Medicaid changes leave Johnson County patients in limbo

"Medicaid is costing too much being administered by a non-profit governmental entity so the solution is to hand it off to three for-profit corporations. How could this possibly be a good idea?" —*Jim DeSchinckel*

"He's trying to gut education and health care. Why does Iowa keep electing this accessory after the fact to a double vehicular homicide?" —*Justin Haines*

Uber ordinance draws support and questions at City Council meeting

"After spending 30 min at 2 a.m. waiting for a cab driver to 'phone in' my credit card to the ONE incredibly overwhelmed dispatcher, I realized how archaic the cab service is in I.C. If the cab companies expect to hold Uber at bay, they need to stop being Luddites and join the 21st century!" —*Geoffrey Geezee*

"Cripes, Iowa City. Uber is everywhere and it's amazing. Living in California now, I feel how Alabama transplants must feel watching their home state continue to debate evolution or something. Just get it done already!" —*Bill Delehant*

"The cab drivers take advantage of riders pretty consistently. There's some kind cab drivers out there, but I've paid \$30+ for a 5 minute ride too many times at this point." —*Andrew DeSio*

"If you've ever complained about Game Rates you'll just love Surge pricing on game days." —*Justin Haines*

Final touches? Longtime IC massage parlor closes

"That place always creeped me out when I had to deliver pizzas there. They did always tip well, though." —*Brian D. P. Lonberg*

Energy expert on Bakken pipeline approval: 'Pick your poison'

"What about picking an antidote instead of a poison?" —*Peter Kokontis*

Interactions may be edited for style and clarity.

UR HERE

RETHINKING THE COMFORT ZONE

The much-maligned space might have more value than we think.
BY THOMAS DEAN

We often live by notions and aphorisms, sometimes perhaps more than we should. The greatest danger comes when guiding concepts become clichés, yet we still depend on them for understanding and direction. A number of times recently, I have run across the old saw that we should “get out of our comfort zone,” which has prompted me to ponder the value of this geographic metaphor that many take as an unquestioned truth.

“Getting out of our comfort zone” does have good intentions and benefits. The idea is that growth depends on pushing beyond boundaries. Robert Browning’s dictum that our reach should exceed our grasp is largely true. Our limits—physical, intellectual, artistic, emotional—cannot be transcended and

comfortable with and secure in our place that we move in almost unconscious ways through the spaces and routines of daily existence. This may seem like ultimate boredom to some, but it’s this groundwork of familiarity that leads to what Seamon calls “time-space routines,” even “body ballets” and “place ballets” that suggest something more transcendent and beautiful.

Being so totally immersed in such a “comfort zone”—what Seamon would call a “field of prereflective action grounded in the body”—is what allows us to move to a higher plane of consciousness, understanding and discernment. Yes, we want to experience the unfamiliar, but ultimately we do so to incorporate it back into the “comfort zone” itself, so as to continually enhance our lives. The comfort zone is where we live most of

"Our center needs to be deepened more than broadened."

thus extended unless we push beyond them. This process can indeed be uncomfortable, leading to the notion of the “comfort zone.” But our concept of this “zone” tags it as a negative, stagnant place.

I question our negative posture toward the comfort zone on two fronts, first by challenging the negativity of the comfort zone itself. Yes, we need to stretch our boundaries. We need to interact with people who are different from us, and we need to have new experiences if we are to become fully functional human beings, just as we need to push our bodies beyond their resting limits during exercise. But even with exercise, the actual bodily repair, growth and increased health happen when we return to rest. The real change happens when we are back in the comfort zone.

Geographer David Seamon describes the sense of “at-homeness” as a nearly Zen-like state where we are so immersed in, part of,

our lives and where real personal growth happens. Otherwise, we are just chasing sensations and stimuli that become enervating rather than enriching. The repose of the comfort zone is in fact our best place, our center.

The second presumption about the comfort zone that I’d like to challenge is its supposed shallowness. Here is where the place-based nature of the comfort zone really comes into its own. Once we’ve reached the Zen-like plane of an ever-expanding center, we can focus on the larger purposes of life. If we pursue a line of thinking such as Wendell Berry’s or bell hooks’—for whom a deep sense of belonging, an ethic of care for the natural world around us and an embrace of a mutual fate with our fellow community members is in essence the purpose of our lives—then our grounding, our center needs to be deepened more than broadened. New sensations experienced, new places visited, new people



met don't mean much if the encounter is fleeting. They are ephemeral, wisping out of our consciousness and our life's "body ballet" more quickly than not. Our experiences and encounters gain meaning through familiarity and repetition, not a brief, transient touch and then moving on to something else.

We should turn our attention toward deepening where we are more than reaching for where we will be only briefly. As Scott Russell Sanders says in his preface to *Staying Put: Making a Home in a Restless World*, "The work of belonging to a place is never finished." If we are thinking of our comfort zone in a more geographical sense—as the place where we live—there are endless opportunities to slip the bonds of our personal, inner comfort zone.

There are all kinds of people different from you. All it takes is attending an ethnic cultural event, visiting a house of worship of another belief, volunteering to help those in another socioeconomic class—the possibilities are endless. And hopefully some of those "different" people will become part of your life on a more long-term basis—something that is less likely to happen on a jaunt to another place. The history of your community can be a bottomless well of fascination and knowledge. Understanding your local ecosystem and how to care for the land around you, as Wendell Berry tells us, is an intergenerational project, not containable even within one lifetime.

As you deepen your knowledge of the place you're in, you will no doubt encounter a lot that will make you uncomfortable, and that you will be able to bring back with you into your personal comfort zone for individual growth—and you'll be building social capital, sharing your talents with others and practicing stewardship of nature for your community all at the same time.

Deepening your comfort zone in place—in

both the personal and geographical senses of the word—does not limit your understanding of the world as some claim. Quite the contrary. Russell Sanders tells us that being grounded in the earth and neighborhood nearby helps us "recognize connections to the rest of the planet" if we see our home "as a focus of processes that extend over the earth."

Of course, you should do some of those other things in life—visit places and people away from home, try something new in an exotic locale. But at the same time we must nurture, care for and dwell in our comfort zone—as an inner place where our new experiences can be transformed into personal growth, as a personal space where we can enact our best talents on a foundation of smooth familiarity and as a home ground that we can commit to deepening and enriching, for ourselves and others, by both being present here and expanding the boundaries of this place that we share. ■

Thomas Dean has gotten out of his comfort zone in Iowa City for 22 years.



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OPINION:

PRESERVATION AND PROGRESS

A year on the job with the Iowa City Downtown District.

BY NATE KAEDING



Photo by Britt Fowler

Imagine you're a time traveler visiting current-day downtown Iowa City from an earlier time. Upon exiting your DeLorean, parked in front of the Airliner, you walk south and hang a left

surrounding historical buildings. You take pause. What does it mean: the juxtaposition between new and old? What does it say about the values of this 21st century community? How is the architectural makeup and diver-

Downtown could become a relic, an amusement park of sorts where people will visit on occasion to be entertained ... Nothing more, nothing less.

on Washington St. passing the beautifully restored MidWestOne Bank building. As you walk east you focus on the architecture of the buildings around you: stone building fronts, tall storefront windows and beautiful brick buildings like The Jefferson. At the intersection of Washington and Dubuque you look south, down the Ped Mall, and take in the glass of the 14-story Park@201, which at certain times of day reflects the brick of

society of the downtown representative of how society has progressed?

After a year as the Retail Development Director for the Iowa City Downtown District, I'm convinced history serves as our greatest asset. From a business and development perspective, this city's legacy, built on the backs of early Iowa City trailblazers like Chauncey Swan, John Gilbert and Isaac Wetherby, has become our most valuable

differentiator. Many municipalities don't have the well-preserved building stock and rich history we enjoy. Such areas only have black and white snapshots to remind them of their roots. Iowa City's past has been successfully intertwined with its future. A simple glance while walking in our downtown reminds us not only of where we came from, but where we are going. We have succeeded in this relationship because of balance. It is our responsibility to carry this tradition forward as we grow.

Historic buildings cultivate a sense of authenticity within a city. Laurence Lafore, former University of Iowa history professor and philosopher, expounds in his book *American Classic*, "Buildings tell us a great deal about our past and about ourselves ... They are human minds, souls and bodies commemorated in material forms, the spirit of the ages in timber and stone."

Undoubtedly, it's this "spirit" that plays the leading role in the downtown experience of Iowa City. How do we foster this spirit while continuing to grow and strengthen our downtown? And how do we do this while being constricted by the near-downtown neighborhoods or university campus? Such questions have played a large role in the social narrative over the past four years and at times have caused tension.

There seems to be an identity crisis in Iowa City as we face increasing demand for downtown housing, office and retail

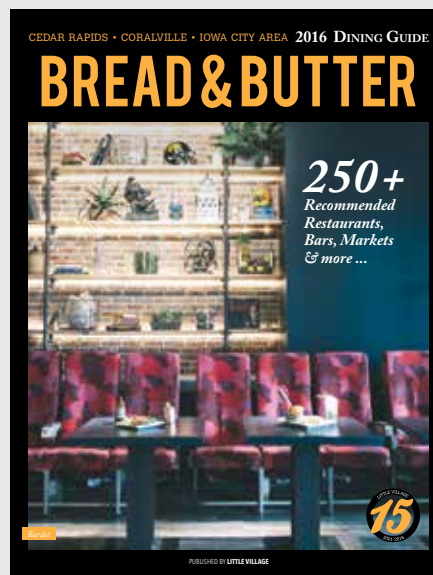
space. We hesitate to continue mixing new, architecturally unique buildings downtown with beautiful older buildings. Yet we celebrate the artistic, entrepreneurial and educational scenes that have thrived downtown thanks to both the preservation of old and the creation of new developments. We have a proven track record of fostering the authentic Iowa City spirit in the midst of modern buildings like Park@201, Plaza Towers and the

soon-to-rise Chauncey Tower. The sky has not fallen on Iowa City while these buildings were built. Residents, businesses, entrepreneurs and university employees continue to look downtown for housing and office options. If we don't continue meeting this demand, it will move elsewhere and the urban core will stagnate. So, how do we do this?

The current options on the table are to expand south across Burlington St. into the area dubbed "Riverfront Crossings," to better incentivize property owners to rehab older buildings or to create more density in the downtown core by going vertical. Some would argue, myopically, that all new development should be focused solely in Riverfront Crossings, leaving the downtown core in a "preserved state." But with the highly trafficked Burlington St. serving as a tangible divider and the lack of old building stock to repurpose, Riverfront Crossings will always be separate from downtown and different in the sense that it cannot imitate downtown's uniqueness of character. This new area of development will, and should, serve solely as a complement to downtown, not a substitute. And demand will reflect that. Some will want to live or rent offices in Riverfront Crossings and some will continue to seek out downtown due to its compactness and proximity to campus and other amenities. Look around the country: Most all city centers have adjacent new(er) districts, yet these municipalities haven't pushed the pause button on development in their original downtown core.

Plus, key infrastructure improvements to Riverfront Crossings are years away and the demand to be downtown exists now. The most sustainable and efficient way to grow and meet this demand is to remain focused on current opportunities within downtown while thoughtfully building up the area to the south. With a current vacancy rate of less than 2 percent, we risk becoming sluggish in matching the uptick in current demand with increased supply, thus resulting in a continued rise in rent prices.

Most housing options are priced at a level only feasible for a small percentage of highly affluent students or high-income professionals. First-floor commercial rent rates have crept into the \$35-\$40 (gross) per square foot range. I cringe to think what these rents will do to some of our beloved locally owned shops and the livelihoods of the human beings who own them. Not to mention the numerous other aspiring small business owners



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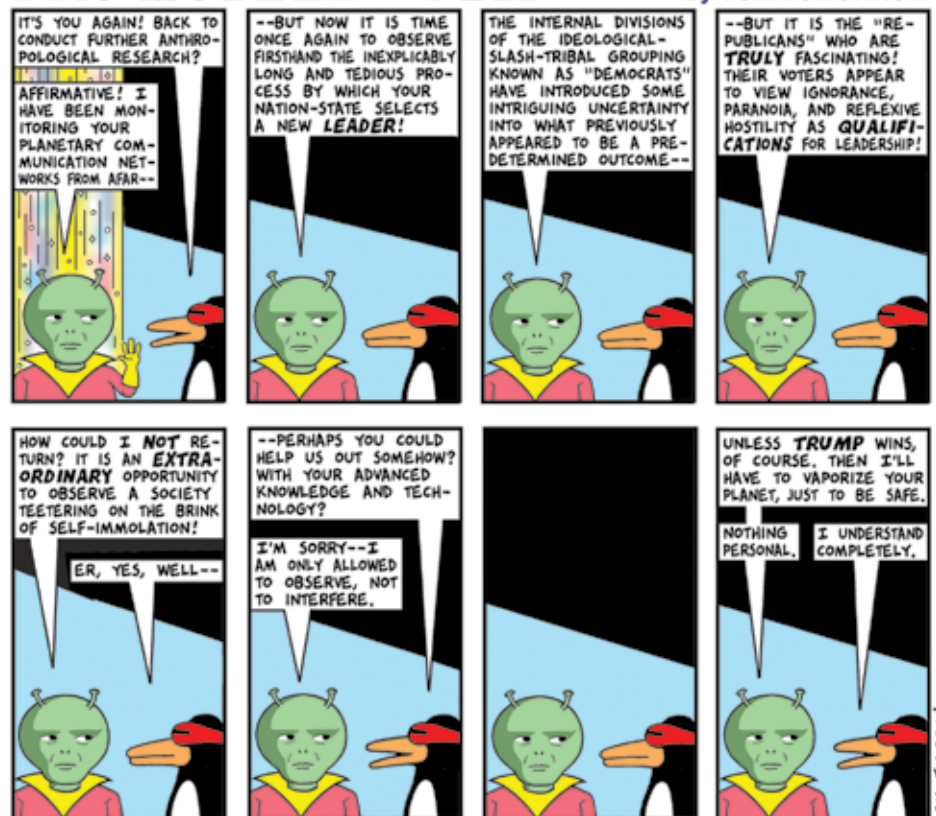
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by TOM TOMORROW



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Looking out decades into the future, if our urban core cannot accommodate residential demand then the growth will inevitably be pushed outwards to the suburbs (as it has for the past two decades) creating an even heavier reliance on the automobile and choking downtown off even further from the day-to-day user patterns of Iowa City area residents. Ultimately, downtown could become a relic, an amusement park of sorts where people will visit on occasion to be entertained, while the normal day-to-day relevance of downtown is relegated to serving the needs and wants of university students, faculty and staff. Nothing more, nothing less. Just a downtown in form, not true function.

We're lucky that the demand we face is from baby boomers looking to retire here, the creative class looking to start companies, artists looking for an inspiring and welcoming environment and those coming to further their education. We have the space and opportunity downtown to continue our healthy and vibrant growth.

The surface parking lots on the corners of Washington and Linn and Burlington and Clinton are great places to start. The zone just to the east of Gilbert St. including the future site of the Chauncey and the entire Civic Center campus lends itself to higher density. And non-historically-significant buildings, such as the two properties between Hands Jewelry and The Jefferson on Washington St. are excellent opportunities to build new and scale vertically to meet demand.

Not all progress needs to take the form of new construction. Adaptive reuse of our historically significant buildings is a great way to create attractive commercial and residential space. Recent examples include the 2013 renovation by the Moen Group of the 145-year-old Packing & Provisions Building at 118 E. College St. After a multi-million dollar overhaul of the interior, the building now houses a popular women's clothing store, plus FilmScene, which hosts more than 35,000 moviegoers each year, and Modus

Engineering on the second floor.

Mark Ginsberg recently completed the re-vamp of the former Whitey's building at 112 E. Washington St., which attracted the Raker Rhodes Engineering firm and a soon-to-open men's clothing store. Many other historic buildings downtown are underperforming and in need of major improvements, especially on the second and third floors.

The Iowa City Downtown District offers an incentive program called the Property Evaluation Program to ICDD property owners to help them evaluate the feasibility of making building improvements. The goal of the program is to provide real data (rather than just assume renovation is implausible) to incent private investments in targeted areas to bring underutilized space back on the market.

Additionally, ICDD advocated to the City of Iowa City in 2012 for matching grants to help incentivize upgrades to historic buildings, in particular improvements to façades. The city responded through its Building Change program which has received, to date, approximately 40 proposals for close to \$2 million in improvements to downtown buildings.

Unfortunately, the city doesn't budget for the Building Change program. Rather, it waits to see if there is any funding left at the end of the year to offer a sort of "flash match" for improvement. Since the city isn't budgeting this incentive program, property owners can't plan for improvements and, as a result, the funding isn't always as impactful (think new awnings versus whole façade re-investment).

The upkeep and adaptive reuse of historic buildings is risky and highly expensive. The ICDD has worked with the city to create a new set of design guidelines to encourage new businesses to respect the architecture and think more broadly about their historic assets. It's a step in the right direction for preservation hopefuls. The city needs to do more to ensure our historic buildings are attractive and viable for decades to come by adding a dedicated annual line item so property owners are encouraged to continue to invest in and restore these amazing properties.

But any and all developments in downtown are, for a lot of reasons, met with radical opposition from some quarters—especially the development which requires city incentives and participation. Critics claim that the buildings are either too tall or too shiny, they inhibit sightlines and emit light pollution. Some

don't want any growth at all, arguing that downtown is far too congested in its current state. Others can't wrap their heads around the whole idea of incentivizing projects that will grow the tax base, create revenue and allow our city officials to enact programs that make Iowa City a leader in affordable housing and sustainability. In the words of outgoing City Manager Tom Markus: "Economic development and social justice are NOT mutually exclusive."

However, the most perplexing argument I hear in opposition to the construction of new buildings is that they are emblematic of how Iowa City is "losing its identity." Which raises the question: What is our identity? Who are we? For starters, we are a city founded in 1839 by, as Lafore puts it, "adventurers, promoters, clergymen, merchants, farmers, teachers" who were "tough and shrewd, and they were visionaries."

So, we were founded by visionaries and pioneers. That's part of our identity. We are risk takers, innovators, progressive thinkers. We are forever defined by our relationship with the State University of Iowa. We are diverse, open and highly educated. We have a deep love of literature, art and athletics. We are hard working, humble, community-minded. Physically, our downtown is unique in the sense that it is attached at the hip with the university campus and it is relatively compact. It is highly walkable, three square blocks at its core, bite-sized. To me, that's our identity.

Now, can we evolve and progress without losing our identity? We have no choice. Time is barreling forward. Pragmatic forces are at play. The value of a lively and vibrant urban core, marked with a blend of beautiful historic buildings and innovative new construction, tells a story of our identity that illuminates a path forward through this century. There's no greater way to pay homage to, and channel, the pioneering spirit of Swan, Wetherby and Gilbert than to untether ourselves from the constraints of preservation for preservation's sake and strive for new heights for our beloved city. **lv**

Nate Kaeding was born and raised in the Iowa City/Coralville area. He has a B.A. in history from the University of Iowa. In addition to his work with ICDD he is a founding partner of three downtown businesses located in historic buildings: Short's Burger & Shine, Tailgate Clothing and Pullman Bar & Diner.



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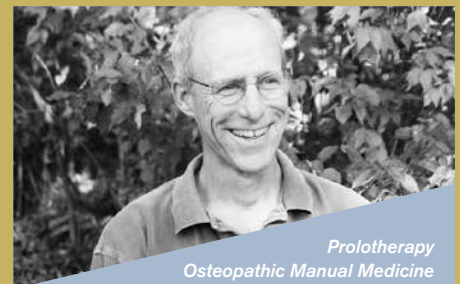
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Photo by Adam Burke

If you're anything like me, you know there is no greater tradition than brunch. It's the perfect midday gathering of friends to top off your weekend. You get a satisfying meal, drink(s) and above all: bacon. My friends and I were a perfect example one recent weekend. After visiting Trumpet Blossom Café and trying an assortment of items from the brunch menu, I was hooked.

Our party arrived around 11 a.m. on a brisk Sunday and was warmly acknowledged upon

entering. The café is aesthetically pleasing, timeless and refined, carrying an artistic edge and a certain hipness. We sat ourselves and were quickly greeted by our server, clearly knowledgeable on the variety of organic ingredients. We started off with a cool Cobra Verde energy drink and ordered the Tempeh Reuben sandwich. Substituting out the traditional corned beef and Swiss cheese on rye, the sandwich comes on a lightly toasted whole wheat bread with savory tempeh, fresh onion, pickled cabbage and a house-made Thousand Island dressing. The tempeh provided the necessary flavor and substance of the Reuben sandwich to create an exemplary flavor for both meat and veggie eaters.

As a group we passed around our plates, sampling a bit of one another's meals—which is how I found my true love in their daily special: a vegan BLT wrap. Yeah, you heard me. It's made with coconut bacon (bacon made from coconuts!), tomato, lettuce and a maple-cayenne aioli, all packed into one mesmerizing wrap. The bacon tastes just like the real deal. Paired with the sweet 'n' spicy burn of the maple-cayenne aioli, it created a match made in a BLT-lover's heaven.

A self-proclaimed carnivore, I have always found the vegan plates of Trumpet Blossom Café's dinner to be outstanding and consistent, but the brunch menu was particularly more so for this enthusiast. With a vast array of cocktails, well-portioned appetizers, flavorful entrées and delectable desserts (did I mention the cocktails?), Trumpet Blossom Café denies all of the pesky generalizations regarding the blandness of vegan cuisine. You've got no excuse not to dine here, vegan or not, because Trumpet Blossom Café will have something for you to enjoy. **lv**

—Joshua Preston

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BEER OF THE MONTH: APRIL

POMPEII

Toppling Goliath Brewing Company, Decorah, Iowa

The beer of the month, Pompeii, is a tropical and citrusy dream come true, ideal for enjoying on warm, early spring afternoons when wearing t-shirts and shorts feels weird, but oh-so-familiar and awesome.

Part of Toppling Goliath's Hop Patrol series of IPAs, Pompeii is inspired by the House of Faun in Pompeii, Italy, where beautifully detailed floor mosaics were preserved beneath layers ash after the eruption of Mount Vesuvius. "In this fashion," the beer's description says, "Pompeii IPA preserves and showcases the luxurious taste of the Mosaic hop. This single-hop IPA offers a floral aroma and a truly complex 'mosaic' of taste: dark citrus and pineapple flavors, with deep earthy undertones and a persistent bitterness in the finish."

Pompeii is currently not one of Toppling Goliath's year-round releases so availability may be spotty. However, brewmaster Michael Saboe says Toppling Goliath is working to provide kegs and bombers of Pompeii to Iowa on a very consistent basis.

Pour Pompeii into a favorite pint glass: The color is hazy and golden amber, and two fingers of bubble-spotted, dense, shiny head dissipates slowly, leaving trails of foam on the glass, a ring around the edge and a center of thicker foam surrounded by a ring of skim. The aroma is deliciously tropical. Scents of kiwi, orange, light caramel and pineapple are most prominent. It is pleasantly earthy, as well. Mostly mirroring the aroma, the flavor features pineapple, kiwi, orange and an earthy bitterness that lingers on the tongue and tonsils. The bitterness really kicks in after the beer has warmed for a while. Pale malt and caramel are also noticeable, but the citrus and tropical fruit shine.

ALCOHOL CONTENT: 5.5 percent ABV.

FOOD PAIRINGS: Pair Pompeii with Thai or curried cuisines; peppery, sharp or pungent cheeses; cheese enchiladas; poultry; or fish.

WHERE TO BUY: Look for 22-ounce bottles of Pompeii at major beer retailers, including John's Grocery, Hy-Vee liquor stores and Lucky's Market. Also, look for it on tap at 2 Dogs Pub, 30hop, Blackstone, Joe's Place, Mickey's Irish Pub, The Mill, Red's Alehouse, Sanctuary and Short's. A full listing of bottle and tap locations can be found on the Toppling Goliath website.

PRICE: \$8 per 22-ounce bottle. **lv**

—Casey Wagner





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THE EARLY TEARS WITH VIC PASTERNAK

LESSON 3: KNOCK HARDER

Vic Pasternak steps out. • BY SEAN PRECIADO GENELL

Illustration by Josh Carroll



Down in the dispatch office, Captain Jerry held out the ticket so I could read the call he had for me: Sunrise Trailer Court to Touch of Mink #2, the massage parlor.

"It's a relay call," he warned. "Aunt Bea called it in from the Touch, asked you pick up a friend of hers and bring her into work."

"They must be short-handed."

"Also: Friend doesn't have a phone, so you got to get out and knock."

"I got a horn."

Jerry shook his head. "Now look, you got to say: 'Aunt Bea needs you to come work at the dry cleaner.' Like that. She doesn't know you're coming."

"So then she doesn't know she is either." I barked laughing. "But 10-4."

So I drove out to Sunrise to roust "Aunt Bea's" friend to the "dry cleaner" at a weird hour.

Touch of Mink #2 used to be on South Dubuque, where the appropriately named Broken Spoke was before it was torn down. "KNOCK HARD," somebody had Sharpied over the knob. As a rookie, I was on shift every Sunday when the ladies got the nag for Gringo's enchiladas. I'd get sent to fetch and end up talking shop on the lobby couch, smoking reefer while they ate with sporks,

like I was a regular Malcolm Little, or a eunuch.

So I got to know the masseuses. And I knew B. But she didn't go by "Aunt Bea," at least that I was aware. She and Jerry were

In the moment before dude slammed the door, I could see in her eyes that the woman needed more than a cab.

playing at some kind of phone code and I didn't like it. I could smell a deal.

When I got to Sunrise, I found my way to the trailer, a fine doublewide with a screened porch. A Leer topper leaned in the drive against cut wood covered with a green tarp. All windows dark, no porch light burning.

I said into the mic: "#22, stepping out."

The screen door wasn't held by a spring so

it swung out wide and about knocked me off the stair. Then I stumbled across the dimly lit porch tripping on shit, what turned out to be free weights with a lot of poundage on the bars. I wondered if I had the right trailer. Either the woman I was picking up was a serious lifter, or some big fucking dude lived here.

Shave and a haircut, I pounded on the door. Five cents.

The door swung wide, my knock answered by a child no older than three and wearing a bib.

Ah fuck: "Hey little buddy, is your ... is there a lady here?"

Inside the trailer behind the child I saw a dark parlor made gloomier by the fluorescent light that beamed out of the kitchen. From around this corner she came and I recognized her at once. The Latina, I'd called her in the office, knowing her as one of our bona fide streetwalkers, having seen her cruise the south side taverns, SoHo's and RT's and the Kittyhawk, always scooping her off a corner with a different drunk dude while she was dead sober, which was how I connected her dots. Seeing her and the child, I really hoped

she was the aunt of the house.

My words tumbled out like Scrabble pieces: "Aunt Bea needs you to come into work at the dry cleaner ... ?"

Now from out of the harsh kitchen light came pounding the Big Fucking Dude. He looked a lot like Lou Ferrigno, no shirt, no shoes, jeans ripped off at the knee. He carried a fork and knife in either hand as if to prove



to me that I'd interrupted supper.

The woman obediently stepped out of his way and let him take the door. He mad-dogged me and said to her: "Who the fuck is this?"

"I'm here to pick her up," I said, first pointing at her then throwing a thumb over my shoulder. "Aunt Bea needs her down at the dry cleaner."

"What's at a dry cleaner?"

"She needs to get to work. I'm just here to drive her there."

The woman's face knotted with terror as she cowered into the gloom of the parlor, pushing the child behind her hip, putting herself between the kid and the big dude. She was shaking her head at me.

The big dude bent to get in my grille, and to shake his fork at my eye.

"Are you talking about her? Because she don't work outside this house. This is the only roof she's working under. You got me?" Like this was exactly what he'd been trying to drill into her head. "Now get off my porch, you white n*****."

I asked the woman directly: "So you don't want the cab?"

Dude: "What the fuck did I just say to you?"

Me: "Yeah, what the fuck did you just say to me?" and continuing with the woman: "You sure don't want the cab?"

In the moment before dude slammed the door, I could see in her eyes that the woman needed more than a cab. She needed a full-blown escape plan.

BAM—door in my face. So I left, tripping on a barbell as I went, pissed that Jerry had put me on another bunk-ass call. I didn't even bother checking back in on the radio and instead drove straight back to the office to yell at him.

By the time I arrived, Jerry was hanging up the phone and sending another driver out to Sunrise Trailer.

"That lady there snuck out to a neighbor's to put in another call," he said, laughing. "Now she tells me she's going downtown to 'babysit.'"

"She must really need the money," I said, and since that was the case, "She owes me a no-show for that bullshit." ■

Sean Preciado Genell is author of the Vic Pasternak novel 'All the Help You Need,' available now at Prairie Lights.



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CHERISHING ZWIGOFF

A chat with an auteur for our age. • BY ADAM BURKE

In 2001, a *New York Times* article about Terry Zwigoff predicted that the filmmaker was “not likely to do a lot of pictures.”

In the 15 years since, he has made just two films, the zany and exuberant *Bad Santa* (2003) and the coming-of-age charmer *Art School Confidential* (2006).

Zwigoff has had a filmmaking career like no other. His phenomenal documentary, *Crumb*, captivated audiences in 1994 and he did it again seven years later with *Ghost World*, the script he adapted with Daniel Clowes that earned them an Oscar nomination for screenwriting.

That same *Times* article said that Zwigoff’s unique filmmaking vision “makes it all the more important to cherish those [films] that do pass his rueful, unblinking eye.”

Here’s to hoping he gets another chance.

Little Village: You’ve worked with so many great actors. Who else would you like to work with? Anyone you would have liked to work with who’s now gone? Plenty who are now gone. I always dreamed of working with Charles Laughton. Sydney Greenstreet. Richard Griffiths. Sadly all long dead now. Why them? I like British stage actors, I guess. They don’t have to be portly, though.

Also, of course, I always loved Elisha Cook Jr. and George Sanders, William Holden, Sterling Hayden, John Cazale, Franklin Pangborn, Marie Windsor, James Mason, Thelma Ritter, Lino Ventura, Louis Jourvet, Kathleen Howard, Victor Buono ... I could go on and on.

I guess I should be more realistic and stick to who’s still around. I’d love to work with Emma Stone; she’s such a fantastic actress. She makes everything look so easy. Geoffrey Rush, James Cromwell, F. Murray Abraham, Steve Carell, Oscar Isaac. The list is sort of endless; there are a lot of great actors around.

What/who are some of your favorite and most underrated films/filmmakers? My

favorites are usually pretty well appreciated I love [Luis] Bunuel, [Alfred] Hitchcock, [Billy] Wilder, [Sidney] Lumet, [John] Huston—the same as everyone ... Norman McLeod directed the funniest film of all time, *It’s a Gift*, and also did a few of the Marx Brothers’ best films. He never gets much credit these days. Ulrich Seidl, an Austrian director, does some interesting work. I love his film *Dog Days*. I like a lot of older French films by guys like Jacques Becker, Henri Clouzot, Jean-Pierre Melville—the French Old Wave not the “new” wave ... but they’re all pretty well known.

What would you tell a younger version of yourself? I’ve always felt about 80 years old, even when I was in my 20s—so I guess I’d tell a younger version of myself to just have patience and you soon won’t be so at odds with your appearance. I’d also suggest reading more.

What advice do you give to young filmmakers? Take some acting classes. Learn about acting so you have some clue about

how to communicate with actors. Most of the young filmmakers I’ve met seem to have a lot of interest in the camera or special effects, CGI and the like. I always try and suggest they give a little thought to casting and getting a performance. In the end, that’s largely what’s important—the performance. And you’re going to get a lot of help with everything else. The cinematographer will help you with lighting and setting up shots. The costume designer will help you pick out wardrobe—no one will help you with getting good performances.

When you’re editing, how much do you play around with soundtracks? Quite a bit. A lot of trial and error goes into it, oftentimes I have something in mind but it doesn’t always fit. I remember the scene in *Bad Santa* where I cut back and forth between Marcus chopping at a mannequin with a golf club while Willie swings a sledgehammer at a safe. That whole scene wasn’t half as funny until I thought of using “The Anvil Chorus” with it. Music is incredibly important.

In *Crumb* I planned the opening credit shot very carefully (of this slow pan over his spool men sculptures and toys) and talked to the cinematographer at length about it days before. I had the perfect music. But there were ultimately technical and financial issues that prevented it from being used, so I had to find something else.

Sometimes I work backwards, like having a great piece of music in mind and trying to find a place to use it. I’ve saved pieces of music for years and years in hopes of finally



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AN EVENING WITH TERRY ZWIGOFF

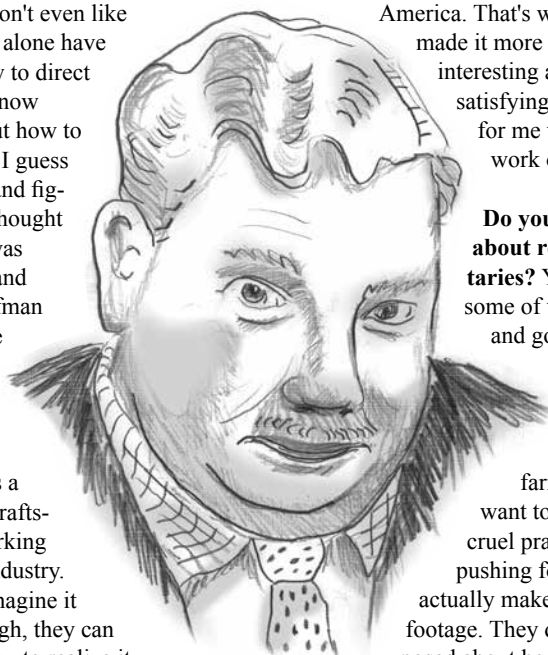
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Illustrations of Charles Laughton and Richard Griffiths by Adam Burke

using them in a film. They don't always fit.

Have you ever been approached about making an animated film? A few times, but with really awful scripts. I've been approached more often to direct musicals. I don't even like musicals, let alone have any idea how to direct one! And I know nothing about how to animate, but I guess you can try and figure it out. I thought *Anomalisa* was a great film and Charlie Kaufman had someone help him with that end of things I suppose. There's a lot of great craftsmen still working in the film industry. If you can imagine it vividly enough, they can work with you to realize it.



Can you talk about the writing process?

It's difficult to generalize about the writing process. Usually, I try and find something that strikes a chord with me to begin with—something that I find compelling in some way. Whether it's a fragment of an idea, a documentary subject, a book or a script I might get offered. Something about it grabs me and then I try and add to that and elaborate and embellish it to make it more personal for myself. In *Ghost World*, for instance, I liked the comic stories about Enid and Rebecca, but what I added to that was more of a cultural critique of modern

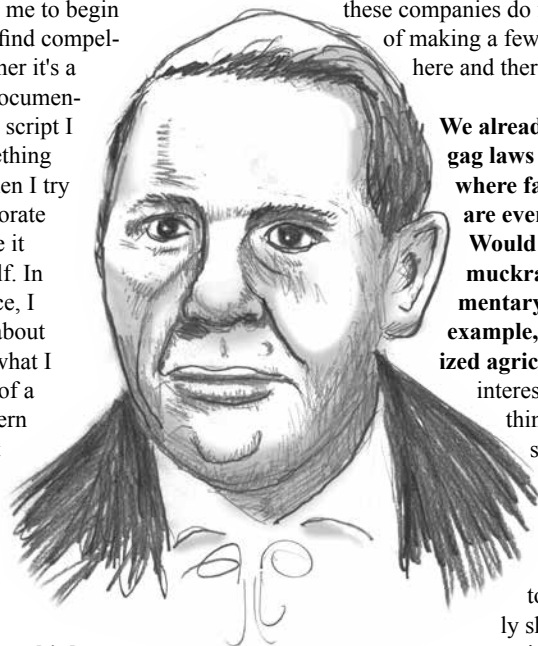
America. That's what made it more interesting and satisfying for me to work on.

Do you ever think

about returning to documentaries?

Yes, documentaries are some of the few sources of truth and good journalism left in this country. I just saw some harrowing footage some brave soul took secretly at a factory farm. These factory farms want to keep their disgustingly cruel practices secret. They're pushing for these ag-gag laws that actually make it illegal to take such footage. They don't want the truth exposed about how pigs are kept confined to cages so small they're driven insane.

It doesn't help the sale of bacon. I stopped eating pigs long ago after I saw how they're treated. It's disgraceful, just shameful what these companies do for the sake of making a few more pennies here and there.



We already have ag-gag laws here in Iowa, where factory farms are everywhere.

Would you make a muckraking documentary about, for example, industrialized agriculture? I'd be interested in something like that, sure. But as you yourself just pointed out, it's now a FELONY to even plainly show what

goes on inside these factory farms! I thought we were living in America. That's about the most un-American law I've ever heard of. It's more reminiscent of Hitler's Germany and keeping the concentration camps just out of sight of the townspeople. How can you deny people the right to know the truth? To know of horrible abuse to both animals and the environment? It's scary times. I mean Upton Sinclair wrote *The Jungle* over 100 years ago and this is the progress we've made since? Disgusting. Iowa should be ashamed; that's really setting a dangerous precedent. **lv**

Adam Burke is also known as "Atom" and, occasionally, "Autumn" Burke.



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SAUL OF THE EARTH

The all-around artist reflects on his early writing, adolescence and latest album. • **BY HEATHER 'BYRD' ROBERTS**

Saul Williams, a poet, rapper, songwriter, musician, actor—pretty much an all-around artist—has been sharing his time and thoughts with the world since the late '90s. However, his journey as an artist started way before then. Williams is a true testament to how perseverance can shift one's career, as well as an example of the importance of a single voice, and how it can challenge and shift how we view the world.

Williams has gained a B.A. from Morehouse College and an M.F.A. from NYU's Tisch School of the Arts. His pursuit of knowledge continues, as he seeks to increase his understanding of life through travel. Williams has performed in over 30 countries and has read at over 300 universities, with invitations that have spanned from the White House to Queen Elizabeth Hall, including his visit to the Mission Creek Festival in Iowa City on Apr. 9.

Williams took the time to speak with me from his hotel room in Geneva, Switzerland, about his journey as an artist, the importance of being a lifelong learner and his newly released album, *Martyr Loser King*.

Little Village: So what got you into writing? Well, I started writing really early as a rapper and I was into that and I quit when I was 16 because I thought I was too old. Then when I was in college I had a double major in philosophy and drama and well ... the thing about growing up in the theatre is that when I tell you I love the theatre, we automatically think about the stage but when you are rehearsing for a play, the stage is not the first place you go. The first place you go is you sit around the table and you read the play. You read the play as many times as you can before you start rehearsing and what you do is you start breaking down the literature and finding the objectives of the character and the beats in the scene and what have you. It was the sort of thing I was doing when I was breaking down the literature that kind of grew my nuance and my appreciation for writing.

[The analysis] is a huge part of it. The thing is, very few people write plays for money so there is usually a great deal of depth that can be found. There is usually something the writer is trying to get across through these characters and it's usually not the first thing you see, so breaking it down is very crucial in finding the layers of meaning. It's crucial. Then I was dealing with the classics as well, like Shakespeare (the first theatre I was exposed to) and there were so many layers of meaning and everything, from critiques of the government to the commentary on power or pride or honor. There was so many elements ... that in fact it clued me into much of what was going on in life beneath the surface before I ever had the life experiences. I experienced war through theatre and in literature

initially before I had life experiences to match this sort of stuff that I was playing with in the play.

You made a very interesting comment earlier about how you were into music when you were 16 and you thought you were too old. What gave you that idea that 16 was too old to be pursuing a music career? Because in my head I was competing. As a young kid there as all this talk about LL Cool J being the youngest rapper alive. He was 16 at the time when he came out and I might have been about 10 or something or eight and I was like, "Fuck that, I'm going to kill it," and I was so inspired by his braggadocio, you know. I just thought he was the shit when I was a kid, and I was so much younger than him that I was like, "OK." Then when I became 16 and I had already been trying for like six years I was like, "Oh no ... oh no (laughing)."

What advice would you give to someone who may think along the same lines as you did, and feel as if they are too old to continue pursuing what they are doing? The advice would be to persevere ... that in fact the construct of time and age as we practice it does

not necessarily control or regulate the creative gene. In fact, the sort of thing I ended up sort of memorizing along the way was, I started tuning in to all the different artists that were inspiring me and finding out what their stories were. For example, when I read that Maya Angelou's first book of poetry didn't come out until she was 42, as a twenty-something year old reading that I was like OK, I have time (laughing). You know? Or seeing



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that she was trying her hand at dancing and at singing and none of those things were taking off and she found her calling, we can say, kinda much later on in life, so to speak. There are tons of artists and tons of stories like that and those stories became crucial to me because they helped me realized something. I remember thinking about, well, how

it means to be 11 just as I can play with the idea of what it means to be 44 and realize adolescence isn't necessarily where they put it. I remember studying this Ethiopian tribe and learning about how, for them, they said that adolescence for men started at the age of 23 and went to the age of 42. Just tuning into all the different ways people look at life and reality helped me realized that I didn't have to necessarily process things the way they were coming to me because I was coming through the filter of a singular culture, of a singular perspective, of one way of looking at things. Then spending time in another country or another culture ... makes you say, "Oh, they look at it like that," and I start to realize where you are reacting and overreacting and you can take that in any and every direction.

For example, I remember learning about the previous president of France who divorced his first wife and married a model while he was president. You know what, it didn't mean shit to the people because the

a bit better or clearer now." Overall, when I wrote my first book, which was self-published [with help from editor] Jessica Care Moore[-Poole], at Moore Black Press, a lot of the stuff I was thinking of at that time I'm still thinking of. One, I was interested in playing with the idea of creating what I called at the time "folkcures." What was going on was, I was starting to read a lot of sci-fiction. I was starting to realized the importance of art and creativity and how it affects the imaginations of generations and started to realize the contribution I wanted to make through my work.

Simultaneously, I was thinking in terms of creating a sort of time capsule with my work. I wanted to reference enough cultures and subcultures in my work so that if anything was lost or forgotten over time and the poem was found, there were triggers in the poem that could perhaps bring about the memory of another time, of another era, of another way, of another truth, of another instance. Maybe

"I was born on leap year. I've had 11 birthdays, and it's helped me to realize in fact all this shit is construct."

—Saul Williams

old was James Brown when he came out with the *Funky Drummer*, or how old was Miles Davis when he composed *Bitches Brew*, and the answer was never 16 or 21. There was a point where I was like, "Ah, OK." You know what I'm saying? Because in fact these things ended up being the legacy of the artist. You know? You really feel how great they are and if you play according to the rules of society, that tells you you're washed up at a certain age, you'll never see it through.

That's why it's as important to learn to tune out and disregard a lot of things that are coming at you. I mean, we play the age card so heavily. On one hand, I am really thankful that I was born on a weird day because it made me look at age differently. I was born on leap year. I've had 11 birthdays, and it's helped me to realize in fact all this shit is construct. I can play with the idea of what

people in France, their relationship to that was, "Whatever. We didn't vote for you to be our fucking boyfriend." Keep it in perspective. Just keep it in perspective—but we have this sort of Puritan streak mixed with all of these other, like, ageist and weird ass ideologies that run rampant in our culture that shouldn't go unchallenged because people live differently in other places and we can't always assume that our approach is the most wise or most logical.

How would you say your writing has evolved from your first book, *The Seventh Octave*, to now? What does it feel like to reread the first book you've ever published? Well, I just kinda fell in love with one of the poems that are in that first book. There are other poems in the first book that I still relate to greatly even though I might say, "Oh, I would write that differently," or, "I would change the punctuation or the syntax," or, "I could streamline this phrase or this stanza

that's why my earlier poems were very dense ... because I am thinking of them as a time capsule. Let's squeeze one of these in, we need this Hindu reference, we need this thing, we need this thing, we need all these references so it's kinda like a thumb drive that's a couple of terabytes of information coded and streamlined into a few sentences. One of my favorite poems is in that book.

What I'm not into so much is the layout. I go, "Oh, OK, I'd layout the book differently." You live and you learn. It was the best I could do at the time. It was the cork expressed version of my life. And also I was forced recently to listen to just a song off of my first album and I had a similar experience where I was like, "Oh my God!" (laughing). I realized on my first album, I was so deep into performance culture and performance art that in fact when I went into the studio I was projecting as if everybody in the room needed to hear me and there wasn't a microphone in front of me. So I listened to my first album



... I'm like, "Why are you screaming? You have a microphone dude—you could whisper, you'll be heard." But I wasn't seen as a recording artist at the time, and so I hear those things but I wouldn't turn my back on them.

Since we are talking about albums, could you talk a little bit about your new album, *Martyr Loser King (MLK)*? This album is responding to the story that hasn't been released [yet], in the graphic novel form, that will be about this hacker whose screen name is Martyr Loser King, and the world of people around him. I think that what this project is doing, is [to] streamline, not only ideas and thought, but also my abilities. Meaning, I wanted to put all the stuff I love to do in the same project. In the past, I've had an album over here and a book over there and a movie over there; these separate things. With this project I wanted to create under one heading something that would allow me to express myself in all of the ways that I love to express ...

With the music itself, I was going for two things: this bareboned minimalism, and this sort of polyrhythmic dynamic that allowed the world between worlds to take shape. The story I am telling takes place is a parallel universe, and I was trying to find a way to convey that and also trying to find a way to convey my own biorhythm through music. Meaning by playing instruments, programming beats and insisting on doing most, if not all, of it by myself, I wanted to be felt on a molecular level. **lv**

Heather 'Byrd' Roberts is a poet, performer, and teaching artist who was born and raised on the South Side of Chicago. She received her Bachelors in Special Studies in Performance Art from Cornell College, a Masters in Organizational Leadership from St. Ambrose University and a certificate in Spoken Word Pedagogy from Concordia University-Chicago. She is currently the Program Associate at Young Chicago Authors, Home of Louder Than A Bomb, a Teaching Artist for YolloCalli at Richards Career Academy and and a member of the Poetic Forum Collective in Chicago. Byrd has recently released her first chapbook, 'Mahogany: A Love Letter To Black,' which can be found on Amazon.

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Spring 2016

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Housekeeping Observation

Under all this dirt
the floor is really very clean.

LYDIA DAVIS PG. 24

DREAMING WITH LYDIA DAVIS

The famed short story writer on found material, routines and the distinctions between genres. • BY RACHEL Z. ARNDT

In Lydia Davis' story "How I Know What I Like (Six Versions)," the narrator justifies why she might like something: "I think I like it. I show it to her. She likes it. She is like me. Therefore, I might really like it." The thinking here is precise and comprehensive, tracing a mind as it traces itself, much as the narrators in many of Davis' stories do—contemplating the word "cremains," for example, or relationship finances, or boring people—all with the slight weirdness of the deeply quotidian studied up close.

Lydia Davis writes stories that are short (some are just a single sentence). She's published one novel and seven story collections, including the glorious and gloriously thick *The*

Collected Stories of Lydia Davis in 2009 and, most recently, *Can't and Won't* (2014). She's also a celebrated translator of Proust and Flaubert, among others. Davis is the 2016 Visiting Writer-in-Residence at UI's Magid Center for Undergraduate Writing and, in addition to a reading on Thu., Apr. 14, she'll do a public Q&A on Fri., Apr. 15 at 10:30 a.m. in the Frank Conroy Reading Room of the Dey House.

Over email, I asked her about narrators, dreams and genre.

Little Village:
How does your translation work influence your own writing? And vice-versa?

The translation work—being involved with another language and culture—gives me perspective on

English and keeps adding to my understanding of individual words, and how language works. It's a very good counterpart to my own writing. Also, it is a form of writing without the anxiety of one's own composition, so that is very enjoyable.

What's your writing routine? My routine, such as it is, is to take a lot of notes all the time, not necessarily toward writing any individual piece, just for the interest of it—I write down anything that strikes me. That gives me a lot of material to go to when I want to try to shape and finish a piece. Also, if I have an ongoing project, which I usually do, I try to get to the computer by mid-morning at the latest, and then return to it after lunch, and sometimes in the evenings, too. I try to work at least four hours a day, not counting business, emails, etc.

How do you edit (if at all) your dreams for your dream stories? Certainly I edited them. Part of my objective was to shape a little story out of a longer, less coherent dream. Or, if the dream was fragmentary, to use the language of the telling to give it the impact it had on me when I dreamt it.

How do you find your writing has changed over the years? It has changed in at least a couple of ways: I keep trying new forms, whatever seems interesting. And I'm also more and more using "found" material—overheard dialogue, etc.

Do you conceive of a narrator before you begin a story? Or do the two grow together? The story begins in whatever voice (narrator) it seems to ask for. I do not sit back and decide. I try to remain open to what the story itself asks for, rather than impose on it.

I love the way you write about language. I'm thinking specifically of "Grammar Questions." How do you find your concerns about language playing into your creation of narratives, even when those narratives don't deal specifically with language? (Or does everything implicitly deal with language?) I write about what interests me, whether it's an ant walking over the counter or a piece of language I overhear. But, yes, language is always involved, because, especially in the shortest stories, the way the language is handled



A-LIST

LYDIA DAVIS

VAN ALLEN HALL

Thu., Apr. 14 at 7 p.m., Free

Illustration by Brock Meunch

makes all the difference. I'm always thinking about language and hearing how it's used.

I write nonfiction and poetry, and I'm often asked to define the difference between the two—between how I write in each genre and between the genres them-

perhaps, argues. (But we get into trouble with definitions, because each can do the opposite, too.)

What are you reading nowadays? I am rereading a book on Zen by a Dutch writer—Janwillem van de Wetering, who was the author of police procedurals as well as a student of Zen. It's what I would call my "spirituality lite" reading—engrossing and not demanding, but also containing some ideas worth thinking about. This followed a rereading of Hesse's *Siddhartha*, which was more demanding. I'm also reading the very fine work of W.H. Hudson, 19th-century classics of nature writing—again, very engrossing. These are descriptions of the behaviors of animals and birds—and a few humans. The friendship between a swan and a trout—odd

"I write about what interests me, whether it's an ant walking over the counter or a piece of language I overhear."

—Lydia Davis

selves. On the one hand, I think genre doesn't matter, but, on the other hand, I often find myself asking: "Is this a poem or an essay? Did this really happen?" How do you see the distinction between, say, a story and an essay? Does that distinction influence how you write? Usually I'm asked about the difference between a prose poem, for instance, and a very short story—both of which look like a single paragraph. I haven't thought as much about the difference between a poem and an essay because they seem farther apart. Most poems are much shorter than most essays, for instance. The lines between genres, though, are very blurred because, of course, there are all sorts of different kinds of poems. A short prose paragraph by Anne Carson is nothing like "Hiawatha" or "The Raven," yet they're all called poems. Does it have to do with intention? Partly, probably. I write this or that to be a poem or an essay, however it appears to you. But I also think of song: a poem should sing. An essay,

and totally captivating, because he observed so closely and in such detail. And I'm reading many other books. I am in the middle of quite a few at the same time.

What's an important non-literary influence in your writing? Politics, music? Anything that has an effect on my thinking and my emotions, I suppose.

Is writing fun for you? Yes. Although it's not always easy or relaxed, of course. Certain kinds of writing are painful in the early stages—until I feel I'm off and running. This is not the case with fiction but rather with non-fiction, which can sometimes return me to a state of school-paper anxiety. But I get past that eventually. Fiction, on the other hand, I do enjoy writing. **lv**

Rachel Z. Arndt is a writer and a list enthusiast.

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april events

5-10 Various times and locations

Mission Creek Music Festival

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7 10:30-11:00am | Meeting Room A

Preschool Storytime – Upcycled Instruments

Make homemade instruments from household items.

10 2:00-3:00pm | Meeting Room A

Family Concert – Tibetan Singing Bowls with Jeet Saini

11 12:00-1:00pm | Meeting Room A

Grecian Urns – The Posing Women Behind The Music Man

Talk by Marian Wilson Kimber, Associate Professor at the UI School of Music.

13 12:00-1:00pm | Lobby, Meeting Room A

Music on Wednesdays – Preucil School of Music

14 3:30-4:30pm | Meeting Room A

Totally Tweens – Upcycled Instruments

16 10:30-11:30am | Computer Lab

12:30-1:30pm | Computer Lab

Class – Creating Music with GarageBand

Create music of your own with the GarageBand app.
Registration required.calendar.icpl.org

17 3:00-5:00pm | The Englert Theatre

Iowa City Community String Orchestra Spring Concert

Free performances support contemporary artists and present the classics.

18 7:00-8:00pm | Meeting Room A

Music Therapy in Eastern Iowa

Mary Adamek, Director of the Music Therapy Program, UI School of Music, will lead a panel discussion of music therapists.



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APR 8 } MCF: WAXAHATCHEE
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APR 10 } MCF: AFTER PARTY

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THE BAD ASSETTES - 9PM - \$7

APR 15 } IOWA ALL-STAR
SHOWCASE - 9PM - \$8

APR 16 } CEDAR COUNTY COBRAS
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AREA EVENTS

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CAB PRESENTS:

MATT BELLASSAI

Iowa Memorial Union,

Wed., Apr. 6, 10 p.m.



Matt Bellassai, Iowa Memorial Union, \$10-15, Wed., Apr. 6 at 10 p.m. The 2016 People's Choice Award winner (for Favorite Social Media Star) Matt Bellassai will be visiting the University of Iowa for a late-night comedy set sponsored by the Campus Activities Board. The 25-year-old Chicago native's beloved BuzzFeed web show "Whine About It" went on indefinite hiatus earlier this year, with a Season 2 finale episode titled "Reasons Why Matt Bellassai Is the Worst," allowing him more time for other projects, including this current tour. Tickets to this event are \$10 for students, \$15 for the general public.

WED., APR. 6

/FAMILY: Trail Trekkers: Rabbits & Rodents, Indian Creek Nature Center, Free, 10 a.m.

/LITERATURE: MCF: Punk Rock Readings by Lisa Jane Persky and Kembrew McLeod, FilmScene, Free, 5 p.m.

MCF: Robyn Schiff & Mark Levine, Prairie Lights Books & Cafe, Free, 6 p.m.

Spoken Word Night: Poetry and more, Uptown Bill's, Free, 7 p.m.

MCF: Gary Groth, FilmScene, Free, 7 p.m.

/COMEDY: Matt Bellassai, Iowa Memorial Union, \$10-15, 10 p.m.

/SPORTS-AND-REC: Low Cost Yoga, Public Space One, \$2, 5 p.m.

/FOODIE: MCF: Dinner at Pullman Diner, Pullman, \$40, 6 p.m.

/MUSIC: Friday Night Live Music with Billy Heller, Cedar Ridge Distillery, Free, 6 p.m.

MCF: Dawn of Midi with Tyondai Braxton, The Englert Theatre, \$10-15, 7 p.m.

MCF: Deer Tick with Ryley Walker, Nadalands, The Mill, \$22-25, 8 p.m.

MCF: Son Lux with Noveller, Field Division, Gabe's, \$15, 8 p.m.

FLOODWATER

COMEDY FESTIVAL 2016



THURSDAY, APRIL 21ST

Natasha Leggero

8 PM • IMU Main Lounge

PaperWhiteJanice

11 PM • Public Space One

Taco Comedy

12:30 AM • Governor's Mansion

FRIDAY, APRIL 22ND

Andrew Steele Q&A

4 PM • Riverside Theatre

Amy Schumer

8 PM • Carver Hawkeye Arena

Cream of the Crop

11 PM • Public Space One

7 Minutes in Heaven

11 PM • The Mill

Power Hour

12:00 AM • The Yacht Club

SATURDAY, APRIL 23RD

Youth Improv Workshop

11 AM • Public Space One

Adult Improv Workshop

11 AM • Riverside Theatre

Megan Gogerty Talkback

1:30 PM • Riverside Theatre

Sketch Screening

4 PM • FilmScene

Class Reunion

7 PM • Riverside Theatre

Cup of Jokes

8 PM • High Ground Cafe

Little Gary Improv

9:30 PM • Riverside Theatre

Cocaine Murder Jam

11 PM • Governor's Mansion

Midwest's Best Improv Show

11 PM • Public Space One

Yeah Buddy Awesome Time

12:15 AM • The Mill

We Still Like You

2 AM • Governor's Mansion

SUNDAY, APRIL 24TH

**Sunday Brunch with an Acoustic Set
by Liz Moen**

2 PM • High Ground Cafe

Why Don't You Cook?

With Brian Biancardi

2 PM • DP Dough

Comedy Writing Showcase

4 PM • IC Brewlab

Jak Knight

7 PM • The Mill

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/MUSIC: MCF: Adia Victoria with Brooks Strause & The Gory Details, Crystal City, Iowa City Yacht Club, \$8, 9 p.m.
Milk and Bone, Gardner Lounge - Grinnell College, Free, 9 p.m.

THU., APR. 7

/ARTS-AND-EXHIBITION: Doodlebugs at CRMA-Meet the Masters: Leonardo da Vinci, Cedar Rapids Museum Of Art, Free, 10:30 a.m.

Opening: Jen P. Harris' *Ghost Prairie*, CSPS Hall, Main Gallery, Free, 5 - 7 p.m.

Opening: Katy Collier, *Sampler*, CSPS Hall, Club Room Gallery, Free, 5 - 7 p.m.

Opening: Tori Lawrence, *Man and Woman with Plants*, CSPS Hall, Digital Gallery, Free, 5 - 7 p.m.

Free Art School: Drawing Experiments at the IC Press Co-op, Public Space One, Free, 6 p.m.

Lecture on Regionalism with Professor Joni Kinsey, Cedar Rapids Museum Of Art, Free, 7 p.m.

/LITERATURE: MCF: POROI Rhetoric Seminar: Workshopping Lisa Jane Persky's Memoir, *The Englert Theatre*, Free, 11:30 a.m.

SISTER HELEN PREJEAN

Coe College, Thu., Apr. 7, 7 p.m.
UI Pappajohn Business Building
Fri., Apr. 8, 6:30 p.m.

Photo by Dermot Roantree



Sister Helen Prejean, Coe College, Free, Thu., Apr. 7 at 7 p.m. and Pappajohn Business Building, Free, Fri., Apr. 8 at 6:30 p.m. Louisiana's famed advocate for death penalty abolition, Sister Helen Prejean, will be visiting as part of the University of Iowa's Just Living Theme Semester. Prejean is perhaps best known as the author of *'Dead Man Walking,'* her 1993 non-fiction work that inspired the 1995 Academy Award-winning film of the same name, as well as an opera and a play. Prejean has also founded Survivors, an advocacy group for violent crime victims and their families. *'Dead Man Walking'* has been translated into 10 languages.

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MCF: Paul Lisicky and Garth Greenwell, *Prairie Lights Books & Cafe*, Free, 6 p.m.

MCF: Yonatan Gat with Zachary Schomburg, *Iowa City Yacht Club*, \$8, 8 p.m.

/EDUCATION: Hawkeye Lunch and Learn - Grant Wood: *Myth, Memories and the Midwest*, *Iowa Memorial Union*, Free, 12 p.m.

MCF: Black Art/White Space 2, *Iowa City Public Library*, Free, 7 p.m.

Sister Helen Prejean, *Cherry Auditorium - Coe College*, Free, 7 p.m.

/THEATRE-AND-PERFORMANCE: 'Completely Hollywood Abridged,' *Old Creamery Theatre*, \$30, 2 p.m.

'Cabaret,' *McElroy Theatre - Walker Building*, \$15-25, 7 p.m.

Combined Efforts Presents: 'MIDDLEVILLE,' *Johnson County Fairgrounds*, \$10, 7:30 p.m.

'Dancing Lessons,' *Riverside Theatre*, \$12-30, 7:30 p.m.

/SPORTS-AND-REC: Little Sluggers, *NewBo City Market*, 5:30 p.m.

/MUSIC: Miles Nielsen and The Rusted Hearts with Amasa Hines, *Way Down Wanderers, Codfish Hollow Barn*, \$20-30, 6 p.m.

Penny & Sparrow, *Legion Arts CSPA Hall*, \$16-19, 7 p.m.

Tonic Sol-fa, *Hoyt Sherman Place*, \$38, 7:30 p.m.

Andrew DiRuzza Live, *Clinton Street Social Club*, Free, 8 p.m.

MCF: The Joy Formidable with Everything Everything, *The Englert Theatre*, \$22-25, 8 p.m.

MCF: Bizarre Ride II: The Pharcyde feat. Fatlip and Slimkid3 with AWTHTKTS, *Blue Moose Tap House*, \$22-25, 8 p.m.

MCF: YACHT with Trouble Lights, *Cuticle*, *Gabe's*, 9 p.m. \$15-18

MCF: PHOX with The Wandering Bears, *Subatlantic*, *The Mill*, \$15, 9 p.m.

/FOODIE: MCF: Dinner at Clinton Street Social Club, *Clinton Street Social Club*, \$26-42, 6 p.m.

/CRAFTY: Gems of Hope Workshop, *Beadology Iowa*, Free, 6 p.m.

/FAMILY: Pajama Storytime at CRMA: Meet Me at the Opera, *Cedar Rapids Museum Of Art*, Free, 7 p.m.

/CINEMA: MCF: An Evening With Terry Zwigoff, *FilmScene*, \$35, 7 p.m.

/COMEDY: Great White Narcs, *Public Space One*, Free, 8:30 p.m.

Have an audition or submission deadline coming up? Email details to arts@littlevillagemag.com.

THEATRE:

Theatre Cedar Rapids: Auditions for 'American Idiot' will be held Monday, May 23 and Tuesday, May 24 at 7 p.m. **each** night. There are roles for four men and three women, in addition to a mixed ensemble. Leslie Charipar directs, with musical direction by Janelle Lauer and choreography by Aaron Canterbury. For more details, visit <http://www.theatreocr.org>.

VISUAL ART:

Reinbeck Art Festival: This juried art show, celebrating its fifth year this September, is seeking visual artists working in any medium to display and sell their work. The application can be downloaded at <https://reinbeckartfestival.wordpress.com>. Deadline is May 2.



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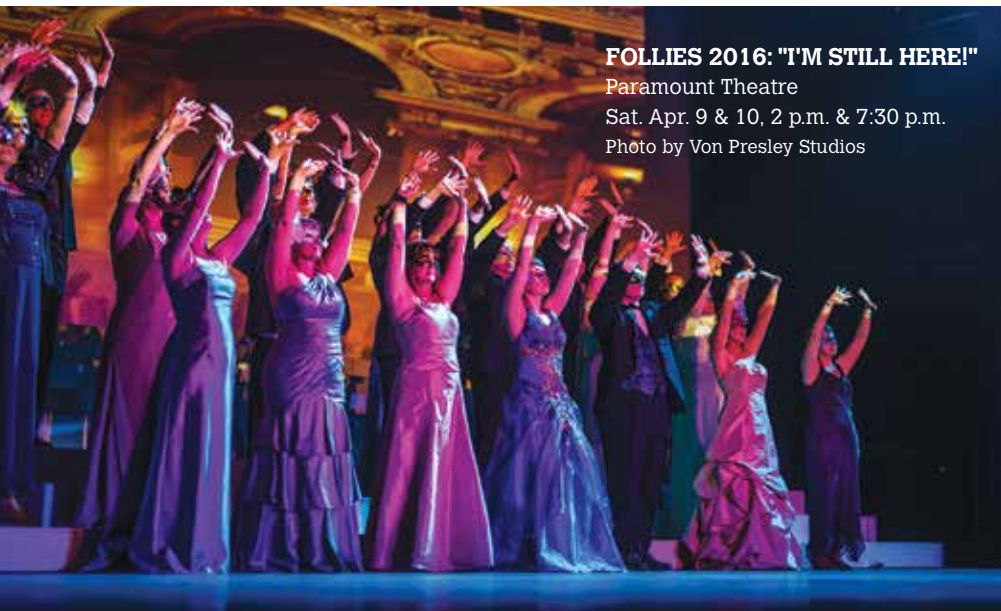
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FOLLIES 2016: "I'M STILL HERE!"

Paramount Theatre

Sat. Apr. 9 & 10, 2 p.m. & 7:30 p.m.

Photo by Von Presley Studios

Follies 2016: 'I'm Still Here!' Paramount Theatre, \$32-37, Sat., Apr. 9 at 2 p.m. and 7:30 p.m. and Sun., Apr. 10 at 2 p.m. This year's Follies' show 'I'm Still Here!' has been 35 years in the making. Taking its name from a song from Stephen Sondheim's 1971 musical 'Follies,' that song is a testament to the kind of perseverance that the Cedar Rapids show has exhibited over the years. Follies honors the practices of singing, dancing and musical comedy, both in practice and execution, gathering a stellar collection of top local names under the musical direction of Damon Cole, with choreography by L.D. Kidd.

FRI., APR. 8

/FAMILY: Read on the Rug, Old Capitol Museum, Free, 10:45 a.m.

/EDUCATION: UI Mobile Museum On Campus Launch, Adler Journalism Building, Free, 11 a.m.

/EDUCATION: Iowa City History Series with Tom Schulein: How East Iowa City Came to Be, Iowa City Senior Center, Free, 2:30 p.m.

Active Learners, Public Space One, Free, 3 p.m.

Playing is Learning! Workshop, Iowa Children's Museum, Free, 6 p.m.

Sister Helen Prejean, Pappajohn Business Building, Free, 6:30 p.m.

/ARTS-AND-EXHIBITION: MCF: X-Offenders: Artist Talk - A Year In The Life of a Proto-Punk (1976,) The Englert Theatre, Free, 12 p.m.

/MUSIC: MCF: International Songwriting Machine, Motley Cow Cafe, Free, 4:30 p.m.

MCF: ASAP 12vy, Remy Banks, Flatbush Zombies, Blue Moose Tap House, \$23-93.75. 6 p.m.

MCF: Waxahatchee with Goshi, The Mill, \$15, 7 p.m.

Mark Bernat & Friends Concert Series: The Benny Sharoni Jazz Quartet, Old Capitol Museum, Free, 7:30 p.m.

Barry Manilow: One Last Time!, US Cellular Center, \$36-169.75, 7:30 p.m.

Willy Porter & Carmen Nickerson, Legion Arts CSPS Hall, \$16-20, 8 p.m.

Hanging Hearts, Cafe Paradiso, Free, 8 p.m.

MCF: Glenn Jones with Paul Metzger, Trumpet Blossom Cafe, \$10-12, 9 p.m.

MCF: San Fermin with Esme Patterson, Extravision, Gabe's, \$15, 9 p.m.

Porches with Alex G, Your Friend, Gardner Lounge - Grinnell College, Free, 9 p.m.

MCF: Pure Bathing Culture with Pillar Point, Maids, Iowa City Yacht Club, \$8-10, 10 p.m.

/LITERATURE: MCF: Lit Crawl, Downtown Iowa City, Free, 5 p.m.

Julian Hoffman, Prairie Lights Books & Cafe, Free, 7 p.m.

MCF: An Evening of Storytelling with Peter Agüero and Friends, The Mill, \$15-20, 10 p.m.

/COMMUNITY: MCF: ALT- Digitized: The Evolution of Music in the Age of Connection, Iowa City Public Library, Free, 5 p.m.

/CRAFTY: Craft Party: Colorburst Sampler, Home Ec. Workshop, \$30, 6 p.m.

/COMEDY: MCF: Marc Maron, The Englert Theatre, \$37.50, 7 p.m.

Bobcat Goldthwait, Penguin's Comedy Club, \$22.50-25, 7:30 p.m.

Paperback Rhino, Public Space One, Free, 10:30 p.m.

/THEATRE-AND-PERFORMANCE: Cabaret,' McElroy Theatre - Walker Building, \$15-25, 7 p.m.

'Dancing Lessons,' Riverside Theatre, \$12-30, 7:30 p.m.

"Rosencrantz And Guildenstern Are Dead," Theatre Cedar Rapids, \$14-22, 7:30 p.m.

'Completely Hollywood Abridged,' Old Creamery Theatre, \$30, 7:30 p.m.

'Hamlet,' Theatre Cedar Rapids, \$18-28, 7:30 p.m.

'Ordinary Days' - A Musical Comedy, Giving Tree Theater, \$16-30, 8 p.m.

SAT., APR. 9

/FAMILY: Boy Scout Merit Badge Day, Indian Creek Nature Center, Free, 8 a.m.

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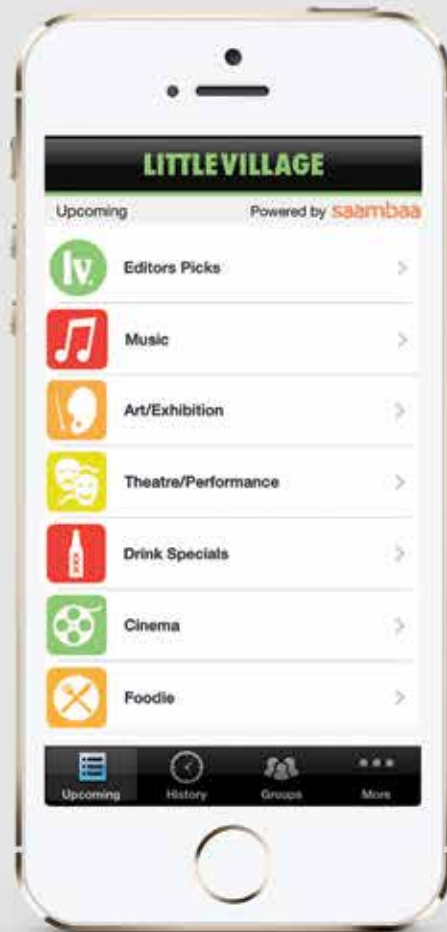
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EDITORS' PICKS

/ARTS-AND-EXHIBITION: *Slow Art Day*, Cedar Rapids Museum Of Art, Free, 10 a.m.

MCF: *ICE CREAM Comic/Zine Fair*, Public Space One, Free, 11 a.m.

/CRAFTY: *Soldered Metal Earrings*, Beadology Iowa, \$78, 10 a.m.

MCF: *What A Load Of Craft*, Blue Moose Tap House, Free, 11 a.m.

Intro to Relief Printing at the IC Press Co-op, Public Space One, \$37, 1 p.m.

/THEATRE-AND-PERFORMANCE: *The Frog and The Princess*, Old Creamery Theatre, \$10, 10 a.m. & 1 p.m.

Follies 2016: 'I'm Still Here!', Paramount Theatre Cedar Rapids, \$32-37, 2 p.m. & 7:30 p.m.

'Dancing Lessons', Riverside Theatre, \$30, 3 p.m. & 7:30 p.m.

'Cabaret', McElroy Theatre - Walker Building, \$15-25, 7 p.m.

'Hamlet', Theatre Cedar Rapids, \$18-28, 7:30 p.m.

'Rosencrantz And Guildenstern Are Dead', Theatre Cedar Rapids, \$14-22, 7:30 p.m.

'Completely Hollywood Abridged', Old Creamery Theatre, \$30, 7:30 p.m.

/THEATRE-AND-PERFORMANCE: *'Ordinary Days' - A Musical Comedy*, Giving Tree Theater, \$16-30, 8 p.m.

Kim Chi at Studio 13!, Studio 13, \$5-10, 9 p.m.

/LITERATURE: **MCF:** *7th Annual Literary Magazine & Small Press Book Fair PLUS Free Beer Tasting with New Belgium Brewery*, The Mill, Free, 11 a.m.

MCF: *Earthwords*, Prairie Lights Books & Cafe, Free, 7 p.m.

MCF: *Saul Williams with Psalm One*, Akwi Nji, and Lovar Davis Kidd, The Mill, \$20, 8:30 p.m.

/MUSIC: *Annual Bill Sackter Birthday Bash!*, Uptown Bill's, Free, 11 a.m.

Family Concert: The Magical Music of Disney, Adler Theatre, \$5-35, 2:30 p.m.

Community Folk Singing, Uptown Bill's, Free, 3 p.m.

Des Moines Symphony Masterworks 6: The Moldau, Don Juan & Beethoven's Third Piano Concerto, Des Moines Civic Center, \$15-60, 7:30 p.m.

SFJazz Collective: Michael Jackson, Heritage Center, \$15-30, 7:30 p.m.



**NOT IN MY COMMUNITY:
MUSIC TO DESTROY RAPE CULTURE**
Public Space One, Mon., Apr. 11, 6 p.m.
Photo via Starry Nights

Not In My Community: Music to Destroy Rape Culture, Public Space One, Mon., Apr. 11 at 6 p.m. Various performers are gathering at Public Space One on Apr. 11, kicking off local events for International Anti-Street Harassment Week. End Street Harassment - Iowa City is bringing together several advocacy groups for this effort, including the Rape Victim Advocacy Program and the Women's Resource Action Center. Performers include Starry Nights, Maiden Mars and spoken word from Kassia Lisinski and Justin Comer. The event aims to encourage speaking out about street harassment behind the rallying cry of "Not in my community."

Dustin Prinz, Parlor City Pub and Eatery, Free, 8 p.m.

Vasen, Legion Arts CSPPS Hall, \$20-25, 8 p.m.

Hanging Hearts, Artisan's Sanctuary, \$10, 8 p.m.

MCF: *Mission Beat with Jan van Lier, bTsunami, and Tyler Holst*, Blue Moose Tap House, \$8, 8 p.m.

MCF: *Gary Wilson with Miracles of God, American Cream, Conetrauma*, Iowa City Yacht Club, \$10-12, 9 p.m.

MCF: *Daisy Chains*, Trumpet Blossom Cafe, \$5, 10 p.m.

MCF: *Slum Village with Black Milk, Guilty Simpson, Phat Kat, Gabe's*, \$15, 10 p.m.

/COMMUNITY: **MCF:** *ALT- Digital Technology in the Process of Making Design to Connect*, Iowa City Public Library, Free, 1 p.m.

MCF: *ALT- Distributed Learning: Reshaping Curriculum with Technology*, Iowa City Public Library, Free, 2 p.m.

MCF: *ALT- High Growth: Technology-Fueled Entrepreneurship*, Iowa City Public Library, Free, 3 p.m.

MCF: *ALT- Automation: Past, Present, and Future*, Iowa City Public Library, Free, 4 p.m.

/CINEMA: *Movies Under the Dome: Suspino: A Cry for Roma*, Old Capitol Museum, Free, 2:30 p.m.

/FOODIE: **MCF:** *WALOC After-Party Dinner at Trumpet Blossom Cafe*, Trumpet Blossom Cafe, \$20, 6:30 p.m.

/COMEDY: **MCF:** *Kevin Smith*, The Englert Theatre, \$25-30, 7 p.m.

Bobcat Goldthwait, Penguin's Comedy Club, \$22.50-25, 7:30 p.m. & 9:30 p.m.



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STUDIO FACULTY EXHIBITION APRIL 8 – JUNE 19, 2016

WORK BY JEREMY CHEN, MARY COATS, ANDREW KAUFMAN, MATTHEW KLUBER, EVAN MCLAUGHLIN, ANDREW ORLOSKI, LEE EMMA RUNNING, AND JILL DAVIS SCHRIFT.

Image: Andrew Kaufman, *Untitled (Shatter Series)*, 2016, paint on canvas, 72 x 105 in. Courtesy of the artist.

BAX: BACHELOR OF ARTS EXHIBITION APRIL 8 – MAY 1, 2016

ALL HANDS ON DECK MAY 13 – JUNE 19, 2016

For a full listing of events and programs, visit grinnell.edu/falconergallery or call 641.269.4660

SUN., APR. 10

/FOODIE: MCF: Mission Creek Brunch, *The Mill*, \$15, 11 a.m.

/THEATRE-AND-PERFORMANCE: Follies 2016: 'I'm Still Here!,' *Paramount Theatre Cedar Rapids*, 2 p.m. \$32-37

'Ordinary Days' - A Musical Comedy, *Giving Tree Theater*, \$16-30, 2 p.m.

'Cabaret,' *McElroy Theatre - Walker Building*, 2 p.m. \$15-25

'Completely Hollywood Abridged,' *Old Creamery Theatre*, 2 p.m. \$30

'Hamlet,' *Theatre Cedar Rapids*, \$18-28, 2:30 p.m.

'Rosencrantz And Guildenstern Are Dead,' *Theatre Cedar Rapids*, \$14-22, 2:30 p.m.

'Dancing Lessons,' *Riverside Theatre*, \$12-30, 3 p.m.

/MUSIC: Des Moines Symphony Masterworks 6: The Moldau, Don Juan & Beethoven's Third Piano Concerto, *Des Moines Civic Center*, \$15-60, 2:30 p.m.

Quad City Symphony Orchestra/Quad City Symphony Youth Ensembles Side-by-Side Concert, *Adler Theatre*, \$5-20, 3 p.m.

Groovement, *Parlor City Pub and Eatery*, Free, 4 p.m. *TobyMac*, *iWireless Center*, \$15-69.50, 7 p.m.

MCF: Kurt Vile & the Violators with Purling Hiss, *The Englert Theatre*, \$22-25, 8:15 p.m.

MCF: Mission Creek Festival Dance Party, *The Mill*, Free, 10 p.m.

/LITERATURE: Kia Corthron, *Prairie Lights Books & Cafe*, Free, 4 p.m.

MON., APR. 11

/FAMILY: Home School Program - Woodland Legacy, *Indian Creek Nature Center*, \$5, 10 a.m.

/SPORTS-AND-REC: Little Sluggers, *NewBo City Market*, Free, 10:30 a.m.

/MUSIC: Not In My Community: Music To Destroy Rape Culture!, *Public Space One*, Free, 6 p.m.

Thirty Silver with Milk Duct Tape, Johnny Thompson, *Gabe's*, Free, 9 p.m.

TUE., APR. 12

/CRAFTY: Community Bookmakers Project, *Public Space One*, Free, 2 p.m.

/LITERATURE: Beer & Books, *The Mill*, Free, 5 p.m.

Craig Werner & Douglas Bradley, *Prairie Lights Books & Cafe*, Free, 7 p.m.

/MUSIC: Frieze For Supervisor Campaign with Greg Brown, *The Mill*, \$20 Suggested Donation, 6 p.m.

Community Concerts: Jive Aces, *Paramount Theatre Cedar Rapids*, \$45, 7:30 p.m.

Caleb Hawley, *Cafe Paradiso*, Free, 8 p.m.

Weekly Old-Timey Jam Session, *Trumpet Blossom Cafe*, Free, 8:30 p.m.

Twiddle with Soul Phlegm, *Gabe's*, \$15, 9 p.m.

/ARTS-AND-EXHIBITION: Creative Matters lecture by Sarah Lewis: The Rise, *Art Building West*, Free, 6 p.m.

/THEATRE-AND-PERFORMANCE: Feminist Voices Spring 2016 Showcase, *Public Space One*, Free, 7 p.m.

WED., APR. 13

/THEATRE-AND-PERFORMANCE: Bobbin Lace Making Demonstration, *National Czech & Slovak Museum & Library*, Free, 11 a.m.

/SPORTS-AND-REC: Low Cost Yoga, *Public Space One*, \$2, 5 p.m.

/COMMUNITY: Garden Party: Calling All Nature Lovers, *Indian Creek Nature Center*, Free, 5:30 p.m.

History on Tap: Working Women in Wicked Cities, *Lion Bridge Brewing Company*, Free, 5:30 p.m.

/LITERATURE: Kyle McCord & Wayne Miller, *Prairie Lights Books & Cafe*, Free, 7 p.m.

Talk Art, *The Mill*, Free, 10:30 p.m.

/COMEDY: The Comedians of Gabriel Iglesias Stand Up Revolution, *First Avenue Club*, \$10-50, 8 p.m.



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MISSION CREEK SURVIVAL GUIDE

Where to camp and what to wear at this year's festival.
BY WAYNE DIAMANTE

Dear Wayne,
I'll be attending the Mission Creek Festival this year and I'm wondering if you can provide me with some tips for finding reasonably priced accommodation near downtown.

Thanks, Bernice

Bernice,

Tip #1: You should have taken care of this a long time ago. Tip #2: You need to get your act together. Look, the Ped Mall is going to fill up quickly, so you're going to need to get here two, maybe three days in advance and stake out a claim. Don't worry about finding the best spot to pitch your tent, just find a spot. There's a lot of horse-trading that goes on, so for a couple loose cigarettes, some Benadryl and a jar of Pruno, you'll likely be able to parlay your

site into something closer to the alley, which is where you'll want to be if you're into drifters and urine. If that's not your thing, alleys I mean, there's always College Green Park. Plenty of drifters and urine there too, but it has more of a "nature" vibe. Enjoy the shows! —W

Dear Wayne,

It's recently struck me just how tightly fitting the people's clothes all are these days. Not just for the gals with the, what are they, the yoga clothes? And the running tights and the slacks and what have you, but fellas, too. With these "skinny" pants and the lumberjack beards and the t-shirts that are too small and these crazy

haircuts! My god, have you seen all these haircuts? None of the lumberjacks I know would be caught DEAD in pants that tight. It's impractical. What happened to normal clothes for normal people with normal haircuts? Has the whole world gone topsy-turvy?

Concerned, Gene Schwartz

Dear Gene,

You're not wrong. For years now, people on the whole have been wearing clothes that fit more snugly than perhaps you're accustomed to. Part of this is due to the ever-expanding palette of natural and synthetic fibers textile manufacturers are able to draw from, but it's also a cultural phenomenon and I predict it's here to stay. Just have a look at nearly any science-fiction portrayal of the future. It's all unitards and jumpsuits, Gene, for everyone, all the time. Like it or not, there are going to be a lot of young people in town for Mission Creek (it's like a Christian youth gathering, or something) soon, and some of them are going to be wearing unitards and jumpsuits. The thing is, Gene, part of aging gracefully and happily is



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It's all unitards and jumpsuits, Gene, for everyone, all the time.

that's moved on without you. Trust me, at that point it's just a broken hip and some bedsores before it's off to the Soylen Green factory. So I'd go ahead and order that spandex onesie now. You'll be ahead of the curve, but not for long. —*W Iv*

THU., APR. 14

/COMMUNITY: Coffee & Chat Indian Creek Nature Center, Free, 9 a.m.

/CRAFTY: Make 3 Pairs of Earrings: Intro to Wirework through Kirkwood Community College Continuing Education Program, Beadology Iowa, \$58, 2 p.m.

Free Soft Glass Tutorials, Beadology Iowa, Free, 5:30 p.m.

Sew Good! Sew Fun!, Public Space One, Free, 5:30 p.m.

/THEATRE-AND-PERFORMANCE: Completely Hollywood Abridged, Old Creamery Theatre, \$30, 2 p.m.

/THEATRE-AND-PERFORMANCE: 'Dancing Lessons,' Riverside Theatre, \$12-30, 7:30 p.m.

'Annie,' Paramount Theatre Cedar Rapids, \$53-73, 7:30 p.m.

/SPORTS-AND-REC: Little Sluggers, NewBo City Market, Free, 5:30 p.m.

/LITERATURE: Lydia Davis Reading, Van Allen Hall, Free, 7 p.m.

/COMEDY: Janice, Public Space One, Free, 9 p.m.

/MUSIC: Dan DiMonte and the Bad Assettes with Goose Town, Lewis Knudsen, The Mill, \$7, 9 p.m.

Turbo Suit with DJ Kage, Gabe's, \$10, 10 p.m.

FRI., APR. 15

/EDUCATION: Active Learners, Public Space One, Free, 3 p.m.

/MUSIC: Jazz After Five with Local on the 8s, The Mill, Free, 5 p.m.

/MUSIC: Jennifer Nettles, Adler Theatre, \$40-75, 8 p.m.
Mick Jenkins and Hurt Everybody, Gardner Lounge - Grinnell College, Free, 9 p.m.

The Surf Zombies, Parlor City Pub and Eatery, Free, 9 p.m.

Iowa All-Star Showcase, The Mill, \$8, 9 p.m.

Nxbel Price - House of Bass, Gabe's, \$5, 10 p.m.

Live Broadcast with The Evan Stock Band, Satsang, Iowa City Yacht Club, \$5, 10 p.m.

/CINEMA: Lunafest, Coralville Center For The Performing Arts, \$15-20, 5:30 p.m.

/FAMILY: Boy Scout Eagle Scout and Girl Scout Award Orientation, Indian Creek Nature Center, Free, 6:30 p.m.

/THEATRE-AND-PERFORMANCE: 'Completely Hollywood Abridged,' Old Creamery Theatre, \$30, 7:30 p.m.

'Dancing Lessons,' Riverside Theatre, \$12-30, 7:30 p.m.



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AREA EVENTS

/THEATRE-AND-PERFORMANCE: 'Annie,' Des Moines Civic Center, \$30-101, 7:30 p.m.

'Hamlet,' Theatre Cedar Rapids, \$18-28, 7:30 p.m.

'Rosencrantz And Guildenstern Are Dead,' Theatre Cedar Rapids, \$14-22, 7:30 p.m.

'Ordinary Days' - A Musical Comedy, Giving Tree Theater, \$16-30, 8 p.m.

/LITERATURE: Rob Spillman, Prairie Lights Books & Cafe, Free, 7 p.m.

/COMEDY: Kevin McCaffery, Penguin's Comedy Club, \$12-15, 7:30 p.m.

Theresa Caputo Live! The Experience, iWireless Center, \$39.75-89.75, 7:30 p.m.

SAT., APR. 16

/CRAFTY: Beginning Scroll Saw Workshop with John Sandor, National Czech & Slovak Museum & Library, \$35, 9 a.m.

Make 2 Bracelets: Introduction to Stringing, Beadology Iowa, \$58, 10 a.m.

Make 3 Pairs of Earrings: Introduction to Wirework, Beadology Iowa, \$58, 1 p.m.

Laced Paper Case Bookbinding Workshop at the IC Press Co-op, Public Space One, \$52, 1 p.m.

/FAMILY: Animal Adventure Girl Scout Workshop, Indian Creek Nature Center, \$10, 9:30 a.m.

/SPORTS-AND-REC: Q7 5th Annual Tweed Ride, Augusta Restaurant, Free, 11 a.m.

Cedar Rapids Titans vs. Billings Wolves, US Cellular Center, Free, 7:05 p.m.

/THEATRE-AND-PERFORMANCE: 'Annie,' Des Moines Civic Center, \$30-101, 2 p.m. & 7:30 p.m.

'Cinderella,' Coralville Center For The Performing Arts, \$5-12, 7 p.m.

'Completely Hollywood Abridged,' Old Creamery Theatre, \$30, 7:30 p.m.

'Dancing Lessons,' Riverside Theatre, \$12-30, 7:30 p.m.

Rosencrantz And Guildenstern Are Dead,' Theatre Cedar Rapids, \$14-22, 7:30 p.m.

'Hamlet,' Theatre Cedar Rapids, \$18-28, 7:30 p.m.

'Ordinary Days' - A Musical Comedy, Giving Tree Theater, \$16-30, 8 p.m.

/ARTS-AND-EXHIBITION: Taylor Yocom Presents: 'Guarded,' Women's Resource and Action Center, Free, 4 p.m.

/MUSIC: Ukulele Social Club, Uptown Bill's, Free, 4 p.m.

Jazz 88.3 KCCK's Annual Taste Of Jazz Event, The Hotel at Kirkwood, Free, 5:30 p.m.

English Country Dance, Iowa City Senior Center, Free, 7 p.m.

Earth, Wind & Fire and Chicago, iWireless Center, \$29.50-99.50, 7:30 p.m.

Houndmouth, The Englert Theatre, \$26.50, 8 p.m.

The Feralings, Cafe Paradiso, Free, 8 p.m.

Randy Rogers Band, First Avenue Club, \$15, 8 p.m.

Manic Focus, Blue Moose Tap House, \$15-17, 8 p.m.

Cobras n' Candymakers, The Mill, \$7, 9 p.m.

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4/9/16 - Sean Lewis & Ben Mackey
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MARGO JEFFERSON
The Englert Theatre
Tue., Apr. 19, 7 p.m., Free
Photo via Margot Jefferson

Margo Jefferson, The Englert Theatre, Free, Tue., Apr. 19 at 7 p.m. Winner of the 1995 Pulitzer Prize for Criticism, former theatre critic and book reviewer Margo Jefferson will be reading at the Englert, co-sponsored by the University of Iowa's Nonfiction Writing Program. Her 2015 memoir 'Negroland' won a National Book Critics Circle Award in the memoir/autobiography category. She is a writing professor at Columbia University School of the Arts, and is also the author of the book 'On Michael Jackson.'

/MUSIC: Evergreen Grass Band with Wanyama, Iowa City Yacht Club, \$7, 10 p.m.

/LITERATURE: Iowa City Electric Writers' Open Mic, The High Ground Cafe, Free, 7 p.m.

Dennis Covington, Prairie Lights Books & Cafe, Free, 7 p.m.

/COMEDY: Kevin McCaffery, Penguin's Comedy Club, \$12-15, 7:30 p.m.

SUN., APR. 17

/FOODIE: UI Habitat for Humanity: Breakfast Bar, Public Space One, Free, 10 a.m.

/CRAFTY: Iowa City Pride Presents: Reduce, Reuse, Recycle Craft Fair, Iowa City Public Library, \$20 per booth, 1 p.m.

Make Your Own Beer Stein at Lion Bridge, Lion Bridge Brewing Company, \$35, 2 p.m.

/THEATRE-AND-PERFORMANCE: 'Completely Hollywood Abridged,' Old Creamery Theatre, \$30, 2 p.m.

'Ordinary Days' - A Musical Comedy, Giving Tree Theater, \$16-30, 2 p.m.

'Rosencrantz And Guildenstern Are Dead,' Theatre Cedar Rapids, \$14-22, 2:30 p.m.

Shen Yun, Adler Theatre, \$63-123, 3 p.m.

'Dancing Lessons,' Riverside Theatre, \$12-30, 3 p.m.

'Annie,' Des Moines Civic Center, \$30-101, 6:30 p.m.

/COMMUNITY: Brew for Branches - Trees Forever & Earth Week Blitz, Lion Bridge Brewing Company, Free, 2 p.m.

/MUSIC: Iowa City Community String Orchestra, The Englert Theatre, Free, 3 p.m.

Kevin B.F. Burt and Big Medicine, Parlor City Pub and Eatery, Free, 4 p.m.

Larry Campbell and Teresa Williams with Andrew Combs, Legion Arts CSPPS Hall, \$18-22, 7 p.m.

/ARTS-AND-EXHIBITION: Artifactory's Life Drawing Drop-In, Beadology Iowa, \$8, 5 p.m.

/LITERATURE: Free Generative Writing Workshop, Public Space One, Free, 5:30 p.m.

MON., APR. 18

/SPORTS-AND-REC: Little Sluggers, NewBo City Market, Free, 10:30 a.m.

/MUSIC: Charlie Siren with Catholic Wolves, The Could've Beens, Know the Ropes, Gabe's, \$7, 5 p.m.

/EDUCATION: Money Mondays, Downtown Cedar Rapids Library, Free, 6:30 p.m.

/LITERATURE: Margo Jefferson, The Englert Theatre, Free, 7 p.m.

TUE., APR. 19

/COMMUNITY: It's On Us: Sexual Assault Prevention Summit, Iowa Memorial Union, Free, 9 a.m.

/LITERATURE: Community Bookmakers Project, Public Space One, Free, 2 p.m.

Book Report, Iowa City Senior Center, Free, 2 p.m.

The Wrong Complexion for Protection, The Englert Theatre, Free, 7:30 p.m.

/GAMING: Sex, Drugs, and Rock n' Roll Trivia Night for LLS, The Mill, \$10-50, 7 p.m.

/MUSIC: SCOPE presents: Daya, Blue Moose Tap House, \$12-15, 8 p.m.

Weekly Old-Timey Jam Session, Trumpet Blossom Cafe, Free, 8:30 p.m.

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ONGOING

MONDAYS

Open Mic, The Mill, Free, 8 p.m. Honeycombs of Comedy, Yacht Club, \$3, 10 p.m.

TUESDAYS

Acoustic Music Club, River Music Experience, Free, 4:30 p.m. Tuesday Evening Jazz, Motley Cow Cafe, Free, 5:30 p.m. Tom's Guitar Show, Uptown Bill's, Free, 6 p.m. (last Tuesday) Blues Jam, Parlor City Pub and Eatery, Free, 7 p.m. Underground Open Mic, The Yacht Club, Free, 8 p.m. Comedy & Open Mic Night, Studio 13, Free, 9 p.m.

WEDNESDAYS

Music is the Word: Music on Wednesdays, Iowa City Public Library, Free, 12 p.m. Low Cost Yoga, Public Space One, \$2, 5 p.m. Honest Open Mic, Lincoln Wine Bar, 6 p.m. Burlington Street Bluegrass Band, The Mill, \$5, 6 p.m. (2nd & 4th Wednesdays) Open Mic Night, Penguins Comedy Club, Free, 6:30 p.m. Spoken Word, Uptown Bill's, Free, 7 p.m. (1st Wednesday) Open Mic, Cafe Paradiso, Free, 8 p.m. Karaoke Wednesdays, Mondo's Saloon, Free, 10 p.m. Open Stage, Studio 13, 10 p.m. Open Jam and Mug Night, Yacht Club, Free, 10 p.m. Late Shift at the Grindhouse, FilmScene, \$4, 10 p.m. Talk Art, The Mill, Free, 10:30 p.m. (2nd & 4th Wednesdays)

THURSDAYS

I.C. Press Co-op open shop, Public Space ONE, Free, 4 p.m. Novel Conversations, Coralville Public Library, Free, 7 p.m. (3rd Thursday) Thursday Night Live Open Mic, Uptown Bill's, Free, 7 p.m. Daddy-O, Parlor City Pub and Eatery, Free, 7 p.m. Live Jazz, Clinton Street Social Club, Free, 8 p.m. Karaoke Thursday, Studio 13, Free, 8 p.m. New Tribe, The Bar'ber Shop Tavern, Free, 8 p.m. Gemini Karaoke, Blue Moose, Free, 9 p.m.

FRIDAYS

Music is the Word: Music on Fridays, Iowa City Public Library, Free, 12 p.m. Friday Night Out, Ceramics

Center, 6:30 p.m. FAC Dance Party, The Union Bar, 7 p.m. Sasha Belle presents: Friday Drag & Dance Party, Studio 13, 8 p.m. SoulShake, Gabe's, Free, 10 p.m.

SATURDAYS

Family Storytime, Iowa City Public Library, Free, 10:30 a.m. I.C. Press Co-op open shop, Public Space ONE, Free, 12 p.m. Saturday Night Music, Uptown Bill's, Free, 7 p.m. Elation Dance Party, Studio 13, 9 p.m.

SUNDAYS

Live Music, Sutliff Cider Company, 3 p.m. Drag U, Studio 13, 8 p.m. Pub Quiz, The Mill, \$1, 9 p.m.

/THEATRE-AND-PERFORMANCE: 'The Frog And The Princess,' Old Creamery Theatre, \$10, (through Apr. 9), 'Cabaret,' McElroy Theatre - Walker Building, \$15-25, (through Apr. 10), 'Hamlet,' Theatre Cedar Rapids, \$18-28, (through Apr. 16), 'Completely Hollywood Abridged,' Old Creamery Theatre, \$12-30, (through Apr. 17), 'Dancing Lessons,' Riverside Theatre, \$12-30, (through Apr. 17), 'Rosencrantz And Guildenstern Are Dead,' Theatre Cedar Rapids, \$14-22, (opens Apr. 8), 'Ordinary Days,' Giving Tree Theater, \$16-26, (opens Apr. 8), 'Annie,' Des Moines Civic Center, \$30-101, (Apr. 15-17)

/ARTS-AND-EXHIBITION: Jen P. Harris' Ghost Prairie, CSPS Hall, Main Gallery, Free, (Apr. 7 - Jul. 3) Katy Collier, Sampler, CSPS Hall, Club Room Gallery, Free, (Apr. 7 - Jul. 3) Tori Lawrence, Man and Woman with Plants, CSPS Hall, Digital Gallery, Free, (Apr. 7 - Jul. 3) We Are Survivors, Public Space ONE, Free, (through Apr. 8), Living with Pots: Ceramics from the Eric Dean and Todd Thelen Collection, Cedar Rapids Museum of Art, (through Apr. 10), Amy Richard: Drawing From The Book of Nature, Public Space ONE, Free, (Apr. 10-18), Joanne Ribble: Artist and Advocate, Cedar Rapids Museum Of Art, (through Apr. 30), Grant Wood and Marvin Cone: Barns, Farms, and America's Heartland, Cedar Rapids Museum Of Art, (through May 15)

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written by Janet Schlapkohl

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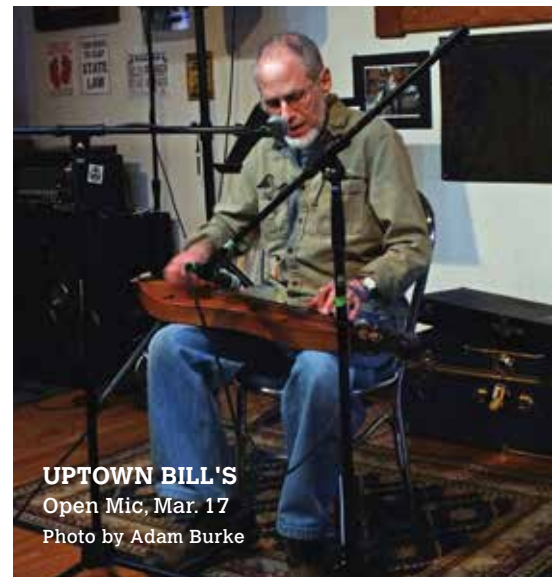
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WHAT CAUSES SANPAKU EYES (AND WHAT THE HELL ARE SANPAKU EYES)?

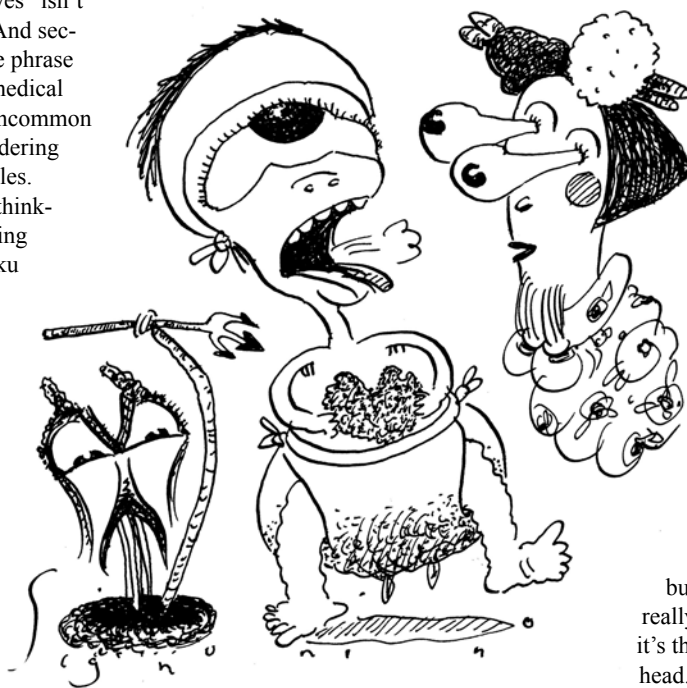
What causes the condition known as sanpaku eyes? As a skeptic I place no credence in the notion that those with sanpaku are doomed to die a tragic death while young, but I do wonder about the condition. Is it indicative of any physical or mental health issues? —Bill Ross, Pittsburgh

First off, Bill, “sanpaku eyes” isn’t exactly a medical term. And second, the phenomenon the phrase refers to isn’t exactly a medical condition, but rather a not wildly uncommon physical trait—it’s like you’re wondering about the condition known as dimples.

The average reader will now be thinking: What the hell are we even talking about? Well, you might ask. Sanpaku describes eyes in which the sclera—the white part—can be seen above or (usually) below the iris. The word is Japanese, from elements meaning “three” and “white,” the idea being that the iris is bounded by sclera on three sides, rather than the usual two.

Whatever dent the sanpaku concept has made in the Western consciousness is largely the doing of George Ohsawa, a Japanese thinker who last century helped bring to the wider world the dietary philosophy called macrobiotics, which emphasizes maintaining one’s yin-yang balance via intake of various whole foods. Ohsawa poached the concept of sanpaku from old Asian diagnostic traditions of facial reading, in which different features were thought to reflect aspects of your physical or spiritual health. In his writings Ohsawa claimed that three-whites was a particularly nasty characteristic, indicative of someone “suspicious, fearful, insecure, quick to misunderstand and passive.” Furthermore, “his heart, sexual organs, liver, kidney and lungs are very sick,” and so forth, and the condition can only be treated with a macrobiotic diet.

Ohsawa came armed with examples, too: His list of prominent people with sanpaku included John F. and Robert Kennedy, Hitler, Abraham Lincoln and Marilyn Monroe. And to the extent anyone’s aware of the trait today, it’s because they’ve heard this roster of unfortunates, which has since been expanded to include John Lennon and Elvis. Then there’s



Charles Manson, who had the dreaded “upper sanpaku,” in which the white is visible above the iris—thought to indicate a dangerous psychopath. Clearly this group had its share of high-profile troubles, one concedes, but not ones that could have been foretold from the visibility of their sclera.

Or could they? Several sources on sanpaku point with satisfaction to an August 1963 interview (by Tom Wolfe, no less) of George Ohsawa in the *New York Herald Tribune*, in which he’s said to have predicted JFK’s death. Online *Herald Tribune* archives, though, stop in the year 1962, leading one to wonder: Just how high up does this thing go, anyway? What are they hiding?

Obviously you’re not buying this theory, Bill, and I have to say I find it a bit wild-eyed myself. Is there anything to sanpaku eyes medically, though? Not really—as an isolated trait, nobody ever died from showing too much sclera. But they’re sometimes seen as

a sort of benign effect of certain other conditions:

- Ectropion, or eyelid droop, occurs in aging people as their faces lose muscle tone; as the lower lid droops, you might catch a little more white. Possible medical complication: increased irritation due to greater exposed area of the eyeball.

- Retraction of the lower lid, giving the eye a distinctive rounded shape, is a common complication following cosmetic surgery—specifically lower-lid blepharoplasty, which removes lines and tightens the skin. Fear not, though: plastic surgeons have developed a second cosmetic procedure to remedy the effects of procedure *numero uno*, basically by raising the whole cheek below, thus creating enough slack to restore the shape of the eye and cover up that extra sclera.

- Exophthalmos, or proptosis, is a bulging of the eyeball; among the underlying causes can be Graves’ disease (an immune disorder that leads to hyperthyroidism), or eye injury or cancer, etc. This might cause a sanpaku look, but here the most striking aspect isn’t really exposed sclera *qua* exposed sclera; it’s that your eyes are popping out of your head.

- Finally, a milky white ring around the cornea—not quite sanpaku, but I guess it could be mistaken for such—indicates the presence of lipid deposits. Called corneal arcus or arcus senilis, this is also a byproduct of aging; it doesn’t affect vision.

Anyways, the sanpaku crowd isn’t just swimming against the tide of good science—if we follow one credible theory, they’re up against the whole of evolution. Recall that, among species, humans possess notably visible and well-demarcated sclera. (The sclera of our closest relatives, apes, are either colored or otherwise obscured.) According to what’s called the cooperative eye hypothesis, that’s by design. It’s thought that our eyes evolved to look this way so we’d be better able to communicate—by reading one another’s eyes and tracking each other’s gazes. So more may be better when it comes to the sclera, though I hope this doesn’t mean Charles Manson is the next step in human development. ■

—Cecil Adams

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Hi Kiki,
Maybe you can help me. I'm kind of new to IC and I'm really shy, so I don't get out much. Is there any place to meet gay girls in town that isn't some sleazy bar? I've tried using Tinder, but bi and lesbian women here are few and far between... at least online. I want to meet some sweet girls, but I don't know where to start. Please help!!

Signed, Lonely in the City

Dear Honey,

Welcome to Iowa City! Although I do think that IC is, comparatively, a great place to be queer in the Midwest, I too have found that queer community (going lone wolf to Studio doesn't count) is not so easily found. I say the word community because, tbh, that is where the "sweet girls" are to be found! I think, honey, that you may not like my advice, but here it is: Start by building friendships.

feel better.


However, the reason why you should focus on friendship is not as a means to a lady end. Rather, having strong relationships where coupling or sex is not the main intention—though, fair warning, you may fall for friends—is going to make you a happier and more secure person. Girlfriends can do a lot, but "be my main source of emotional support and social stimulation" is a tough sell

for most people and may be particularly hard to find if you're shy. If what you really want is advice on how to pick up women while being shy but having no interest in platonic or romantic relationships, I'm not your advice guy. (Though best of luck in finding your guy.)

So, honey, you need to get out more. Tap into natural sources of community: work, school, your favorite activities and passions. It's a lot easier to strike up conversations

A great way to meet eligible babes is through friends.

Now it's possible that you already came to Iowa City with a great set of friends or have automatically made them, but I think it's telling that you don't mention that in your letter at all. If Tinder or OkCupid isn't working out for you, a great way to meet eligible babes is through friends. I don't necessarily mean having them set you up—though, why not?—but rather, friends can open up your social circle and contexts. Comfortably getting out of your comfort zone is a great way to meet new potential partners and playmates and also will generally make you

with people when you have something built in to talk about. Be on the look out for events geared toward queer people and women and women-adjacent people specifically: film festivals, readings, art exhibits, political rallies, etc. Have friends set you up with other friends until you have buddies who can help get you out of the house and to an event. The more you feel connected to this place, the more you will open up and be available to a lot of different kinds of energy. Including that "sweet girl" kind you crave! xoxo, Kiki 



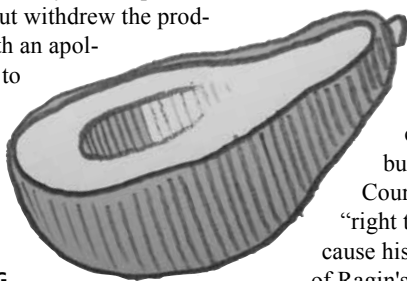
Questions about love and sex in the city of Iowa City can be submitted to dearkiki@littlevillagemag.com, or anonymously to littlevillagemag.com/dearkiki. Questions may be edited for clarity and length, and may appear either in print or online at littlevillagemag.com.

FUN AT WORK

Bill Bailey (a former 9-year employee of the water-irrigation network near Grand Junction, Colorado) was awarded unemployment benefits in December for being wrongfully fired. The company claimed Bailey was insubordinate and that any complaints he had were merely because he is “too sensitive” to workplace “fun” and unable to “forgive and forget” his supervisors’ team-building spirit. According to an administrative law judge, the “fun” included, among other things, detonating unannounced, ear-splitting PVC “potato guns” (using golf balls and other items) on the job and Bailey’s boss’s placing his own feces in a bag inside Bailey’s lunch pail. (At one point in the hearing, during the boss’s mirthful, carefree descriptions of the “fun,” the judge felt the need to advise him of his Fifth Amendment right.) (Following the judge’s decision, Bailey’s two supervisors resigned.)

QUESTIONABLE JUDGMENTS

The Agony and Tediousness of “Peeling”: The Canadian supermarket chain Sobeys has recently been selling pre-cut avocado halves, sealed in plastic packages. Said a spokesman, the product “eliminates the guesswork ... if you are not familiar with peeling and seeding a fresh avocado.” Also, recently, Whole Foods began selling peeled mandarin oranges, sealed in “recyclable” plastic, at \$5.99 a pound (but withdrew the product in March, with an apology and promise to sell the oranges only in their “natural packaging: the peel”).



THE CONTINUING CRISIS

• The Most “Florida” Story: State officials have notified retired pro wrestler Mary Thorn of Lakeland that, according to the law, her pet alligator (“Rambo”), age 15, having grown to 6 feet in length, may no longer be kept at home unless she provides at least 2 1/2 acres of roaming space. She made a public plea in March, warning that confiscating Rambo would kill him, as he is super-sensitive to sunlight (having been raised inside her home) and must wear clothes and sunscreen when outside (though Thorn pointed out that he is “potty-trained” and wags his tail when needing to answer nature’s call).

(At press time, the investigation of Rambo was still ongoing.)

• The Most “Georgia” Story: David Presley (of Walton County, about 40 miles from Atlanta), 32, for some reason attempted to blow up his riding lawn mower in March—by placing three pounds of the chemical mixture Tannerite in it and then shooting the mower with a semiautomatic rifle. Although he was standing 30 yards away, shrapnel still hit him, severing his leg just below the knee.

• The Most “Canada” Story: Ms. Philicity Lafrenier, 25, was charged with several break-and-enter and theft crimes in March in Prince George, British Columbia, after leading police on a half-mile chase as she made her getaway on an ice floe on the Nechako River. When police caught up, she attempted to dispose of items she had stolen (even though still on the ice) by burning them in a small fire, but an officer and a police dog jumped in the water to subdue her.)

CAN'T POSSIBLY BE TRUE

• “Wall of Sound,” Updated: Police, finally armed with a warrant after months of neighbors’ complaints about loud music, raided Michael Baker’s small one-bedroom apartment in Croydon, England, in March and confiscated 34 loudspeakers that allegedly Baker had been using at high volume at “all

hours.” After entering the home with the aid of a locksmith, police left Baker with only a CD player and a pair of earphones.

• Nicholas Ragin finally got his conviction overturned in March, but it took 10 years before the U.S.

Court of Appeals declared that his “right to counsel” had been violated because his lawyer slept during various parts of Ragin’s conspiracy and racketeering trial. (His sentence had 20 more years to run.)

One juror later recalled that lawyer Nikita Mackey slept “almost every day, morning and evening” for “30 minutes at least.” Once, according to court documents, after the trial judge called Mackey’s name loudly, only belatedly getting a response, Mackey “jumped up and sort of looked around and was licking his lips ... and looked sort of confused and looked around the room.” (The prosecutor said she intends to retry Ragin.)

NEW WORLD ORDER

In March, *Foreign Policy* magazine noted that someone had created a “hot male

migrants” account on the photo-sharing application Instagram: “Someone is going through photos of migrants and refugees, saving ones of men thought of as hot.”

(Many of the men, of course, have survived harrowing journeys and even lost friends and family members while fleeing Syria and other war-torn lands. Wrote one Instagram user, of a man who had turned her head, “He’s gorgeous. Am I going to hell for thinking that?”)

BRIGHT IDEAS

• North Carolina State University scientists, in a “proof of concept” study published in March, claim they have found a promising alternative for eliminating certain infections—even when no known antibiotic will work. The solution, the researchers write, is to genetically modify maggots (which are well-known to feed naturally off of infected tissue) to gobble up the infections and release, as “waste,” human growth hormone (as they showed in the study could be done with a strain of green bottle fly maggots).

• Felicia Burl, 33, who crashed her car (killing her passenger) after running a red light, fled on foot and later tried to foil DNA evidence against her to avoid charges. While in lockup, Burl, with a 29-conviction rap sheet, knew a mouth swab was upcoming and tried to contaminate it by—as police later learned—having two other women spit into her mouth just before the test. She was convicted anyway, and a court in Stamford, Connecticut, is expected to order a 10-year sentence at Burl’s next hearing.

LEAST COMPETENT CRIMINALS

Massachusetts state troopers initially found a few drug items in a search of the vehicle of Carrie Tutsock, 24, at a traffic stop in March along Interstate 91 near Hatfield, Massachusetts, but Tutsock and her two companions proceeded to worsen the situation. The troopers seemed satisfied with finding three drug pipes, a couple of syringes and several baggies of drugs, and began to write their report as a “possession” case, but en route to the state police barracks, a trooper said he overheard one suspect whisper to another, “I don’t think they found all the stuff in the car.” The police searched it again and this time found three digital scales with white residue, along with another 230 baggies of heroin, and the charges were upped to “intent to distribute.” **IV**



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taxesplusic@qwestoffice.net
Walk-ins always welcome!

ARIES (March 21-April 19): French artist Henri Matisse (1869-1954) is regarded as one of the greats, in the same league as Picasso and Kandinsky. Even in his eighties, he was still creating marvels that one critic said seemed "to come from the springtime of the world." As unique as his work was, he was happy to acknowledge the fact that he thrived on the influence of other artists. And yet he also treasured the primal power of his innocence. He trusted his childlike wonder. "You study, you learn, but you guard the original naïveté," he said. "It has to be within you, as desire for drink is within the drunkard or love is within the lover." These are good, sweet thoughts for you to keep in mind right now, Aries.

TAURUS (April 20-May 20): Taurus-born Kurt Gödel (1906-1978) was among history's greatest logicians. His mastery of rational thought enabled him to exert a major influence on scientific thinking in the 20th century. Yet he also had an irrational fear of being poisoned, which made him avoid food unless his wife cooked it. One of the morals of his story is that reason and delusion may get all mixed up in the same location. Sound analysis and crazy superstition can get so tangled they're hard to unravel. The coming week will be an excellent time to meditate on how this phenomenon might be at work in you. You now have an extraordinary power to figure out which is which, and then take steps to banish the crazy, superstitious, fearful stuff.

GEMINI (May 21-June 20): For a time, pioneer physicist Albert Einstein served as a professor at the Institute for Advanced Study in Princeton, NJ. On one occasion, a student complained to him, "The questions on this year's exam are the same as last year's." Einstein agreed that they were, then added, "but this year all the answers are different." I'm seeing a similar situation in your life, Gemini. For you, too, the questions on this year's final exam are virtually identical to last year's final exam—and yet every one of the answers has changed. Enjoy the riddle.

CANCER (June 21-July 22): Your personal oracle for the coming weeks is a fable from 2600 years ago. It was originally written by the Greek storyteller Aesop, and later translated by Joseph Jacobs. As the tale begins, a dog has discovered a hunk of raw meat lying on the ground. He's clenching his treasure in his mouth as he scurries home to enjoy it in peace. On the way, he trots along a wooden plank that crosses a rapidly-flowing stream. Gazing down, he sees his reflection in the water below. What? He imagines it's another dog with another slab of meat. He tries to snatch away this bonus treat, but in doing so, drops his own meat. It falls into the stream and is whisked away. The moral of the fable: "Beware lest you lose the substance by grasping at the shadow."

LEO (July 23-Aug. 22): "I never get lost because I don't know where I am going," said the Japanese poet known as Ikkyū. I stop short of endorsing this perspective for full-time, long-term use, but I think it suits you fine for right now. According to my astrological projections, you can gather the exact lessons you need simply by wandering around playfully, driven by cheerful curiosity about the sparkly sights—and not too concerned with what they mean. P.S. Don't worry if the map you're consulting doesn't seem to match the territory you're exploring.

VIRGO (Aug. 23-Sept. 22): "If literally every action a human can perform was an Olympic sport," Reddit.com asked its users, "which events would you win medals in?" A man named Hajimoto said his champion-level skill was daydreaming. "I can zone out and fantasize for hours at a time," he testified. "This is helpful when I am waiting in line." You Virgos are not typically Olympic-class daydreamers, but I encourage you to increase your skills in the coming weeks. It'll be a favorable time for your imagination to run

wild and free. How exuberantly can you fantasize? Find out!

LIBRA (Sept. 23-Oct. 22): In his book *Strange Medicine*, Nathan Belofsky tells us about unusual healing practices of the past. In ancient Egypt, for example, the solution for a toothache was to have a dead mouse shoved down one's throat. If someone had cataracts, the physician might dribble hot broken glass into their eyes. I think these strategies qualify as being antidotes that were worse than the conditions they were supposed to treat. I caution you against getting sucked into "cures" like those in the coming days. The near future will be a favorable time for you to seek healing, but you must be very discerning as you evaluate the healing agents.

SCORPIO (Oct. 23-Nov. 21): In his poem "The Snowmass Cycle," Stephen Dunn declares that everyone "should experience the double fire, of what he wants and shouldn't have." I foresee a rich opportunity coming up for you to do just that, Scorpio. And yes, I do regard it as rich, even marvelous, despite the fact that it may initially evoke some intense poignance. Be glad for this crisp revelation about a strong longing whose fulfillment would be no damn good for you!

SAGITTARIUS (Nov. 22-Dec. 21): "When I look at my life I realize that the mistakes I have made, the things I really regret, were not errors of judgment but failures of feeling." Writer Jeanette Winterson said that, and I'm passing it on to you at the exact moment you need to hear it. Right now, you are brave enough and strong enough to deal with the possibility that maybe you're not doing all you can to cultivate maximum emotional intelligence. You are primed to take action and make big changes if you discover that you're not feeling as much as you can about the important things in your life.

CAPRICORN (Dec. 22-Jan. 19): Psychotherapist Jennifer Welwood says that sadness is often at the root of anger. Feelings of loss and disappointment and heartache are the more primary emotions, and rage is a reflexive response to them. But sadness often makes us feel vulnerable, while rage gives us at least the illusion of being strong, and so most of us prefer the latter. But Welwood suggests that tuning in to the sadness almost always leads to a more expansive understanding of your predicament; and it often provides the opportunity for a more profound self-transformation. I invite you to apply these meditations to your own life, Capricorn. The time is right.

AQUARIUS (Jan. 20-Feb. 18): "The causes of human actions are usually immeasurably more complex and varied than our subsequent explanations of them." Fyodor Dostoyevsky said that in his novel *The Idiot*, and now I'm passing it on to you just in the nick of time. In the coming weeks, it's especially important for you to not oversimplify your assessments of what motivates people—both those you respect and those you don't fully trust. For your own sake, you can't afford to naively assume either the best or the worst about anyone. If you hope to further your own agendas, your nuanced empathy must be turned up all the way.

PISCES (Feb. 19-March 20): "Believing love is work is certainly better than believing it's effortless, ceaseless bliss," says author Eric LeMay. That's advice I hope you'll keep close at hand in the coming weeks, Pisces. The time will be right for you to exert tremendous effort in behalf of everything you love dearly—to sweat and struggle and strain as you create higher, deeper versions of your most essential relationships. Please remember this, though: The hard labor you engage in should be fueled by your ingenuity and your creative imagination. Play and experiment and enjoy yourself as you sweat and struggle and strain! **IV**

—Rob Breszney



A432

Broken

www.A432.bandcamp.com/album/broken

A432 (Iowa City's Logan Stimmel) calls himself a sound artist, rather than a musician—which means that I have high confidence many *Little Village* readers will not like *Broken*. A432's music sits in the general vicinity of the music of Autechre and Richard Devine. It is deliberately abstract, without being arbitrary. Any sounds that originated as acoustic vibrations in air (i.e., “normal” music or location recordings) have been digitally altered and treated to render them unrecognizable.

The track titles aren't much help. “Chuck Flannel [3.e]” is kind of funny, but “o9;” is a real head scratcher. The former is a sequence of sustained chords that eventually get a mixed-meter beat to them; the latter is 29 seconds of Aphex Twin-esque acid techno that's over just when you thought it was getting good. “Rhythm & Frequency” sounds like a live performance on a drum set, but is almost certainly a carefully constructed fake made of samples and digital reverb.

“Sehrac Gilht” starts out with a simple synth line, but is complicated and dislocated by electronic buzz-and-click drums playing in no discernable time signature. Sounds that are either drum rolls or buzzing float in and out. Squarepusher was doing something like this 15 years ago, but it was a decorative accent. Stimmel puts it right in the foreground.

Calling an album *Broken* gives a musician license to commit all sorts of crimes against the listener's expectations. The broken radio whizzing and bleeping of “The Discoveries From Channel 4” occasionally relent and you get a moment of tonal chords. It's as though actual music is trapped inside this piece that

tries and fails to escape.

Now that I've completely scared off the Pieta Brown fans, I will say why you should listen to *Broken*. It has loads of hard-to-place emotional drama—alien, alienated and lone-

place for Sensor, who, like many there, is at once achingly familiar and disarmingly new.

On the EP's opening title track, Sensor leads with the kind of quintessential folk riff that makes you feel as though you've been

[Stimmel] shapes the splatters and shrewn shards of sound with a musician's ear.

ly. Stimmel's inventive use of digital sound processing creates a constantly changing virtual space for the listener, and he shapes the splatters and strewn shards of sound with a musician's ear, giving each piece a pace and sequence that draws you in. *Broken* is a lot like Iowa weather—if you don't like it, wait a minute and it will be different.

—Kent Williams



TREVOR SENSOR

Texas Girls and Jesus Christ

www.trevorsensor.com

Illinois-born Trevor Sensor, recently seen opening for the Halfloves at the Englert Theatre in Iowa City, has spun his songwriting skill—honed and perfected while studying English at Central College in Pella, IA—into an EP, *Texas Girls and Jesus Christ*. It dropped Mar. 25 on Indiana's Jagjaguwar, an idiosyncratic label home to only 25 artists, including Sharon Van Etten, Moonface and Dinosaur Jr. It's a fitting

listening to this music all your life. Then his gravel-gargle voice kicks in, with echoes of Tom Waits, but a melodic sense that pulls him more towards David Johansen's end of the spectrum. It's a combination that's impossible to turn away from, rooted deeply in musical history and as compelling as any rasp that's come before.

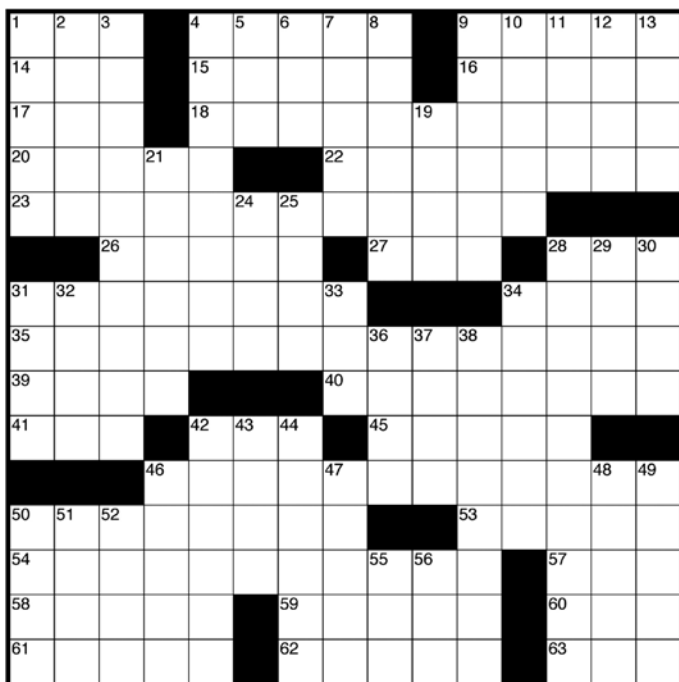
The five songs on this too-short recording are incredibly smart, both musically and lyrically. “Nothing Is Fair” is a simple and powerful call-back to traditional protest songs; it could have been written in 1964, if not for its heartbreaking specificity. Sensor is unabashedly keening here, for a broken and suffering modern-day U.S., in the best way he knows how.

What is striking about this song, about this collection, is its utter lack of bravado. There's no interest in doing anything here but truth-telling. The writing manages sadness without cynicism, which sometimes feels like a modern miracle. It comes from the core, with no affectation. The closing track, a cover of Bruce Cockburn's 1996 “Pacing the Cage,” is filled with longing and desperation, but it's also a gift—an invitation to feel less alone, to join Sensor in daring sincerity.

Texas Girls and Jesus Christ covers a broad spectrum of everything folk music has the potential to be. This EP is overflowing with promise; I can't wait to see what Sensor can accomplish when he has the space of a full album to play in. **B+**

—Genevieve Heinrich

SUBMIT ALBUMS FOR REVIEW
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ACROSS

1. Something tourists get shaved in Hawaii
4. "___ Mia!" (2008 musical film)
9. Assless ___
14. Prefix that's a quasi-homonym of 62-Across, for those mystified by the verb ending
15. "A little birdie told me ..."
16. Impresario Sol who managed Marian Anderson and Anna Pavlova
17. Subway sandwich named for a New York City subway line
18. Type of bookkeeping
20. Kriegsmarine vessel
22. Rapper with the line "real G's move in silence like lasagna"

23. Seven-times platinum 1978 Foreigner album
26. "Oz the Great and Powerful" director Sam
27. With 53-Across, setting for "Anchorman"
28. Grand ___ (winemaking classification)
31. Long queues to land on the tarmac
34. Floral symbol of Belgium
35. Quibbles over meaning
39. Takes to court, say
40. Doggedly optimistic "David Copperfield" character
41. "___ a Tramp" (song from "Lady and the Tramp")
42. Conductance unit replaced by the siemens
45. Haas of "Inception" (yeah, I don't

- remember him in it, either)
46. Totally losing it
50. What Trump said to the devil, apparently
53. See 27-Across
54. 1980s fashion trend ... and a clue to this puzzle's four longest answers
57. Bugler with a harem, perhaps
58. Only Disney princess who became a mother
59. Pear variety
60. Podophile's nibble
61. Transmits
62. Worked over by beavers
63. Trinity figure

DOWN

1. About to flower
2. Quartet, say
3. PosSES
4. Moist and fine
5. Nigiri fish
6. John sign
7. Bootmaker Bruno
8. HBO comedy that reran on ESPN Classic
9. Thoroughly consider
10. Province where Mao was born
11. Pretentious, perhaps
12. Adult material for many teenagers
13. Terrier type
19. "Viva Zapata!" director Kazan
21. Old counter
24. Layers of large eggs
25. Pass receivers?
28. Cheaters' aids
29. Arancini ingredient
30. Letters on outdated globes
31. "Little Miss Sunshine" prop

32. PolitiFact rating category opposite "Pants on Fire"
33. Half a school yr., unless you're on quarters
34. Melodramatic confession
36. Kunis of "Black Swan"
37. Lingerie specification
38. 1957 Isaac Asimov whodunit, with "The"
42. Lot selections
43. Hurried, old-style
44. Carousing, with something in your system
46. Opened wide and said nothing
47. Future politician John depicted in "The Right Stuff"
48. Cold pad
49. Small marker
50. After-work options, briefly?
51. Flag
52. P.R. B.S.
55. Steely Dan album between "The Royal Scam" and "Gaucho"
56. "Quit dawdling!"

LV 195 ANSWERS



The American Values Club Crossword is edited by Ben Tausig. Subscription information can be found at avxword.com.

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PHIL HESTER

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SWAMP THING, FIREBREATHER, GODZILLA



*APPEARING 3PM - 7PM

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